DOCUMENT RESUME

ED 165 719 IR 006 390

TITLE	CABOODLE: Project Progress Reports and Descriptions.
INSTITUTION	Southwest Texas Public Broadcasting Council, Austin.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.; Texas Univ., Austin. Hogg Foundation for Mental Health.
PUB DATE	78
CONTRACT	300-77-00465
NOTE	96p.; Parts may not reproduce clearly
EDRS PRICE	MF-$0.83 HC-$4.67 Plus Postage.
DESCRIPTORS	Aesthetic Education; Art Appreciation; *Art Education; *Cultural Awareness; Dance; Dramatics; *Educational Television; Elementary Education; Formative Evaluation; *Primary Education; *Programing (Broadcast)

ABSTRACT

CABOODLE, an arts and humanities television series designed to introduce the elements of the arts as seen in painting, sculpture, architecture, music, dance, and drama to primary age children (K-3), consists of 13 fifteen-minute programs and an introductory program for teachers. Each program is an electronic field trip to help the teacher stimulate children's perception, exploration, and valuing. Included in this document are progress reports, project schedules, a survey of the literature, reports on the parents group, financial accounting reports, a schedule for CABOODLE pilots, a description of the program, lesson plan rationale, manuscripts for the first three segments of the program, and transcripts from meetings of the CABOODLE review board and curriculum design consultants. Formative evaluation methods are also outlined. (JEG)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED165719

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

CABOODLE

PROJECT PROGRESS REPORTS AND DESCRIPTIONS

Southwest Texas Public Broadcasting Council

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Clarence Fogelstrom

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

IR006390

After consultation with the KLRN Station Manager and with the Project Officer, two changes from those proposed were made in staffing. Dawn De Long was employed to work full time as assistant to Myrtle Boyce to be paid half time by KLRN as Programming Associate and half time by the CABOODLE Project as Project Associate. Her salary is $12,000.00 for the year--$6,000.00 from the project budget. Howard Gold was employed half time as Associate Producer at $6,300.00 for the year. His job description includes cinematography/editing.

SUPPORT PERSONNEL

Tentative plans are to reserve the funds remaining in the Staff Salaries category of the budget ($6,900.00) as honoraria to be expended in the following ways:

1. To increase the amount available to pay the music composer/director for the three pilot programs.
2. To pay a person with expertise in working creatively with the children who will be participants in the pilot programs.
3. To pay a specialist to consult with the staff to develop the Community Outreach component of the project.

OFFICE SPACE RENTED

A suite of three offices was rented in the Guadalupe Plaza office building at 2200 Guadalupe, about four blocks from KLRN, for $308.00 per month, to provide office space for the Curriculum Coordinator, the Writer/Producer, the Associate Producer, and the Secretary. (All other staff

members are retaining their offices at KLRN.) Telephone numbers for the new offices are: (512) 478-1185 and 478-1186.

Typewriters Purchased

Three additional typewriters were needed for use by the project staff. Upon investigation it was discovered that the rental fee for the three typewriters for one year would be $1,004.00. We then found that we could purchase three used typewriters in good condition for $883.92. Upon receiving approval from the Negotiating Office:, the purchase was made.

PROJECT SCHEDULE

The Review Board Meeting was held on January 12, 13, and 14. Summarized Proceedings of that most interesting and stimulating meeting have been mailed to Review Board Members. All members were present with the exception of Sherryl Graves who could not come because of illness in her family. Since the Project Officer attended the Review Board Meeting and conferred with the project staff, the Meeting with USOE in Washington was deemed unnecessary at this time. Plans were initiated to implement national evaluation of pilot programs.

CONTENT DESIGN CONFERENCE

A most profitable Content Design Conference was held on January 19, 20, and 21. Consultants participating were:

Geraldine Dimondstein--Los Angeles, California

(visual arts, dance, poetry)

Junius Eddy--Little Compton, Rhode Island (program development in arts education, drama)

Mary Hoffman--Urbana, Illinois (music education)

Brooks Jones--New York, N.Y. (television)

Kelly Fearing--Austin, Texas (visual arts)

Jearnine Wagner--San Antonio, Texas (integrated arts approach to education)

Consultants viewed the existing CABOODLE programs and were constructively critical. They then got intensely interested in the tasks at hand: determining the content of a really excellent primary arts education program.

Keeping foremost in mind the needs and interests of our target audience:

1. How shall we determine the content of an arts education program which will have as its nucleus a series of television programs?
2. What can the television programs do best; what can the classroom teacher or parent do best?
3. What kinds of support materials will be needed?

All consultants contributed ideas generously and thoughtfully. Sessions were audio-taped and later transcribed. Summarized Proceedings were mailed to participants.

The staff has met in several planning sessions to review input from the Review Board Members and the Content Consultants. Refinement of purpose has resulted from these meetings and new directions for the series

have been explored. Projected plans have been mailed to consultants for review and comments.

SURVEY OF LITERATURE; OTHER PROJECTS; MEDIA RESOURCES

Letters of inquiry regarding content, objectives and curriculum materials were sent to twelve persons who are or have been involved in arts education projects of note. (Examples: CTW; Young Filmmaker's; Project Search; Opening Doors) Nineteen requests for publications were mailed. (Examples: Through the Arts to the Aesthetic: The CEMREL Aesthetic Education Curriculum; Report of NAEA Commission on Art Education; Enlightened Cherishing: An Essay on Aesthetic Education.)

Valuable resources have been received and perused, and in addition much research has been done in The University of Texas Art Library.

The Ford Foundation Arts films were ordered and have been studied. Also, Brooks Jones' I'LL DO IT series has been viewed with interest.

TEACHER WORKSHOP MODEL DESIGN

Teachers have been recruited to assist with designing and preparing materials for the Teacher Workshop Model. They are as follows:

Linda Chapman	Charlotte Carter
Sally Hawkins	Judy Rellstab
Sandy Liebeck	Judy Smilor
Lou Montgomery	

Meetings have been held in which other teachers were involved to test ideas and provide feedback.

PARENTS GROUP

Parents and their children (6 and 7 year-olds) have been recruited to provide input for the project. This group is ethnically and economically balanced, with six boys and five girls included. The first meeting, with parents and children attending, was held on February 21, from 7:00 to 8:30 p.m. Enthusiasm was high with full participation. Many good suggestions were made. Contacts will be maintained with this group throughout the project year.

SCRIPT AND ANCILLARY MATERIALS REVIEWERS

Teachers are being recruited for script reviewers and to assist with local segments evaluation. These same teachers will help to develop and test activities to be included in the utilization guide. Some work is being done presently; however, these people have not met as a group.

SCRIPT TREATMENT

The script treatment for "Line and Shape"* has been written and revised and some work has been done on "Space and Movement"* and "Force, Time, and Rhythm."* The draft script is being written for Pilot I and will be presented to consultants and other reviewers in early March, along with preliminary ideas for the other two programs.

Ancillary materials are being prepared and will be reviewed at the same time.

*Working titles

FINANCIAL ACCOUNTING

Contract # 300770465

KLRN-TV

February 14, 1978

Mr. Norman Audi, Contracting Officer
U. S. Office of Education
Grant & Procurement Management Division
Educational Television Branch
400 Maryland Ave., S.W. - Rob 3, Rm 5707
Washington, D.C. 20202

Dear Mr. Audi:

Enclosed is standard Form 1034 and the first expenditure report on Contract 300770465.

If you have any questions, please contract me.

Yours truly,

J. S. Primrose

J. S. Primrose
Controller

Enclosure

mz

BOARD OF TRUSTEES:
Officers: Chairman, Tom McCrummen, Jr.; Vice-Chairmen, Frank McBee, Jr. and A. J. Lewis, Jr.; Secretary, Mrs. Greenwood Wooten, Jr.; Treasurer, Robert M. Lubin; *Members*: David Anderson, Roland K. Blumberg, Paul Braymen, Mrs. Clifford Briggs, Gerald P. Burns, Mrs. Roy A. Butler, George Christian, Wayne Danielson, Robert Davis, Jack L. Davidson, Exalton Delco, Jerry Erlar, Peter T. Flawn, Joseph H. Frost, Gustavo L. Garcia, Mary Nell Garrison, Les Gage, Mosa Glosserman, Martin Goland, Berl Handcox, L. D. Haskew, Mrs. Paul K. Herder, Oscar J. Hernandez, Maxwell Higginbotham, Harold H. Hitt, Ralph Langley, W. W. McAllister, Jack Maguire, Richard Mencer, Mrs. Vaughan Meyer, Charles Morrison, John Nash, Jr. John Neff, Barbara Nobles, Bob Roth, R. F. Schenkkan, Robert Seal, Marvin D. Shwiff, Sister Margaret Patrice Slattery, Milton T. Smith, Dan Sullivan, IV, Eldon Sutton, Leon M. Taylor, Frank Valdez, Curtis Vaughan, Jr., Alfred Vazquez, Arturo Villarreal, Jaroma Weynand, James A. Young.

Expenditure Report Number 1

Contract Number 300770465

January 2, 1978 thru January 31, 1978

Expenditure Description		Amount
1.	Salaries and Wages	$ 5,435.50
2.	Fringe Benefits - 9% of Salaries and Wages	489.20
3.	Consultants	1,500.00
4.	Travel - Transportation	2,504.34
5.	Travel - Per Diem	765.73
6.	Office Supplies	14.43
7.	Advisory Committee and Review Board Meeting Expense	758.82
8.	Miscellaneous	887.86
9.	Printing Supplies	53.78
10.	Office Rent - First and Last Month on 12 month lease	616.00
11.	Telephone Expense	112.07
	Total Direct Expenditures	$13,137.73
12.	General and Administrative - 20%	2,627.55
	Total Amount this Billing	$15,765.28

Standard Form 1034
September 1973
4 Treasury FRM 2000
1034-111

PUBLIC VOUCHER FOR PURCHASES AND SERVICES OTHER THAN PERSONAL

VOUCHER NO. 1

U.S. DEPARTMENT, BUREAU, OR ESTABLISHMENT AND LOCATION
DHEW/Office of Education
Grant & Procurement Management Div.
400 Maryland Ave., S.W. Rm 5707 Rob 3
Washington, D.C. 20202

DATE VOUCHER PREPARED: February 14, 1978
CONTRACT NUMBER AND DATE: 300770465 - Jan 2, 1978
REQUISITION NUMBER AND DATE: 541AH70003

SCHEDULE NO.

PAID BY

PAYEE'S NAME AND ADDRESS
Southwest Texas Public Broadcasting Council
dba KLRN-TV
P.O. Box 7158
Austin, TX 78712

DATE INVOICE RECEIVED

DISCOUNT TERMS

PAYEE'S ACCOUNT NUMBER

SHIPPED FROM | TO | WEIGHT

GOVERNMENT B/L NUMBER

NUMBER AND DATE OF ORDER	DATE OF DELIVERY OR SERVICE	ARTICLES OR SERVICES (Enter description, item number of contract or Federal supply schedule, and other information deemed necessary)	QUANTITY	UNIT PRICE COST	UNIT PRICE PER	AMOUNT (1)
		Per attached expenditure report				$15,765.28

(Use continuation sheet(s) if necessary) (Payee must NOT use the space below) TOTAL $15,765.28

PAYMENT:
- ☐ COMPLETE
- ☐ PARTIAL
- ☐ FINAL
- ☐ PROGRESS
- ☐ ADVANCE

APPROVED FOR =$
EXCHANGE RATE =$1.00
BY [3]
TITLE

DIFFERENCES
Amount verified; correct for
(Signature or initials)

Pursuant to authority vested in me, I certify that this voucher is correct and proper for payment.

2/14/78 (Date) — J. S. Crumrine (Authorized Certifying Officer) [3] — Controller (Title)

ACCOUNTING CLASSIFICATION

PAID BY

CHECK NUMBER ON TREASURER OF THE UNITED STATES | CHECK NUMBER ON (Name of bank)

CASH DATE | PAYEE [3]

[1] When stated in foreign currency, insert name of currency.
[2] If the ability to certify and authority to approve are combined in one person, one signature only is necessary; otherwise the approving officer will sign in the space provided, over his official title.
[3] When a voucher is receipted in the name of a company or corporation, the name of the person writing the company or corporate name, as well as the capacity in which he signs, must appear. For example: "John Doe Company, per John Smith, Secretary", or "Treasurer", as the case may be.

PER
TITLE

U. S. GOVERNMENT PRINTING OFFICE: 1974 O - 549-988

ESTIMATED EXPENDITURE REPORT ADDENDUM

Contract Number 300770465

February, 1978

Expenditure Description	Amount
1. Salaries and Wages	$6,041.00
2. Fringe Benefits	543.69
3. Travel - Transportation	87.10
4. Office Supplies	3.42
5. Meetings (Review Board; Content Design)	684.23
6. Miscellaneous	58.16
7. Office Rental	308.00
8. Telephone Expense	60.01
9. Subscriptions, etc.	17.75
Total Direct Expenditures	$7,803.36
10. General and Administrative - 20%	$1,560.67
Total Amount	$9,364.03

PROJECTED EXPENDITURES: CONTRACT # 300770465

March, April, May, 1978

Expenditure Description	Amount
1. Salaries and Wages	$18,373.00
2. Fringe Benefits 9% of Salaries and Wages	1,653.57
3. Consultants	1,000.00
4. Actors, Dancers, Musicians	1,000.00
5. Teacher Reviewers	400.00
6. Travel	700.00
7. Postage	500.00
8. Tapes, Cassettes, Film and Processing	1,000.00
9. Printing Supplies	175.00
10. Art and Graphic Supplies (including animation)	2,200.00
11. Scenery, Props, Costumes	600.00
12. Office Supplies	60.00
13. Office Rent	924.00
14. Equipment Rent and Lease	1,800.00
15. Remote Filming/Videotaping	2,000.00
16. Telephone Expenses	300.00
17. Postage, Freight, Shipping	60.00
18. Meetings	75.00
19. Miscellaneous	60.00
Total Direct Expenditures	$37,880.57
20. General and Administration - 20%	$ 6,576.11
Total Amount	$39,456.68

KLRN-TV

SOUTHWEST TEXAS PUBLIC BROADCASTING COUNCIL P.O. BOX 7158 AUSTIN, TEXAS 78712 AREA CODE 512 471-4811

PROGRESS REPORT: PROJECT #54AH70003

COST REIMBURSEMENT CONTRACT #3007700465

To: Clarence Fogelstrom, Project Officer
Peggy Saunders, Contracting Officer
From: Myrtle Boyce, Vice President for Instruction,
Southwest Texas Public Broadcasting Council, and
CABOODLE Project Director
Date: June 28, 1978

PROJECT STAFF

Two people have resigned from the CABOODLE staff. They are:

Dawn DeLong, Project Associate (half time) and

Howard Gold, Associate Producer (half time)

Dawn DeLong left the project to take a full time position on the KUT (Public Radio) staff here in the Communication Center. Howard Gold was offered a position with the University of Tennessee at Knoxville to begin in the fall, contingent upon his completing his doctoral work. He decided to take the position, and in order to meet their requirement, he had to devote full time to completing his dissertation. The CABOODLE staff decided not to replace Howard with another Associate Producer, but rather to hire a cinematographer by the job to do the filming needed for each of the three pilots, and to employ an Assistant to the Producer for the summer.

Requests for application were issued for the two staff position, and applicants were interviewed. Nancy McMeans Richey, already a KLRN staff member, proved to be highly qualified and was assigned the position of Project Associate, replacing Dawn DeLong. Lorrie Oshatz was employed as Assistant to the Producer.

Three cinematographers were screened; each showed examples of his work and presented a bid for the filming of segments for the "Movement in Space, Force, and Time" pilot. Roberto Quiroga received the assignment.

LAB SEGMENTS TESTING

Although no formal report is available at this time, the data collected during the lab segments testing have been analyzed by the Project Staff. As a result of this analysis, the opening segment of "Line and Shape" was revised to help children pick up the story line sooner and to add clarity and liveliness so as to capture and hold attention.

The Music Man and the Rhythm Band segment from "Rhythm and Pattern" has received a great deal of attention. Teacher Reviewers were asked to comment on viewer responses to this segment, which the children seemed to enjoy but did not fully understand. Teachers made suggestions for ways to help the children understand the concept of "layering" in creating rhythms.

The dance segment from "Rhythm and Pattern" also received a great deal of attention. The dancer's interpretation of "night sounds" was appealing but the concept of <u>how</u> she got her ideas needed clarification.

PROJECT SCHEDULE

<u>Production</u>

Scripts were revised following analysis of lab segments testing data, and production has begun on the "Movement in Space, Force and Time" program. Three film segments and two studio segments have been done. Scripts for "Line and Shape" and "Rhythm and Pattern" are still undergoing revision. A revised Production Schedule for completion of the pilots is attached.

Ancillary Materials

Three Teacher Reviewers meetings have been held. Scripts were reviewed and critiqued for each of the pilot programs. Each member of the group has turned in or is in process of developing classroom activities to reinforce and expand each of the objectives for the three programs. Activities turned in are being screened and edited by the CABOODLE Curriculum Coordinator for inclusion in the Utilization Guide.

Teacher Workshop Model

The first draft of the plan for the Teacher Workshop Model has been written, and will be critiqued and revised within the next month.

ENCLOSURES

The enclosure "CABOODLE, an Arts and Humanities Television Series for Primary Children" describes the series as it has evolved. Script drafts for the three pilot programs are also enclosed.

Other Enclosures

Review Board Members

CABOODLE Consultants

FINANCIAL ACCOUNTING

CONTRACT # 300770465

Expenditure Report No. 4

Contract Number 300770465

April 1, 1978 thru April 30, 1978

Expenditure Description	Amount
1. Salaries and Wages	$5,636.66
2. Fringe Benefits - 9% of Salaries and Wages	507.30
3. Travel	172.88
4. Office Supplies	8.07
5. Office Rent	308.00
6. Dues and Subscriptions	15.00
7. Telephone	152.85
8. Miscellaneous	38.61
Total Direct Expenditures	$6,836.21
9. General and Administrative - 20%	1,367.97
Total Amount this billing	$8,207.84

Expenditure Report No. 5

Contract Number 300770465
May 1, 1978 - May 31, 1978

Expenditure Description		Amount
1.	Salaries and Wages	$5,642.05
2.	Fringe Benefits - 9% of Salaries and Wages	507.78
3.	Consultants	500.00
4.	Travel and Per Diem	236.88
5.	Videotape Supplies	712.20
6.	Printing Supplies	44.56
7.	Office Supplies	43.20
8.	Costumes	22.82
9.	Office Rent	308.00
10.	Telephone Expense	100.92
11.	Studio Production Costs	2,402.50
12.	Miscellaneous	8.13
	Total Direct Expenditures	$10,529.04
13.	General and Administrative - 20%	2,105.81
	Total Amount this Billing	$12,634.85

ESTIMATED EXPENDITURE REPORT ADDENDUM

CONTRACT # 300770465

June, 1978

Expenditure Description	Amount
1. Salaries and Wages	$5,500.00
2. Fringe Benefits	495.00
3. Office Rent	308.00
4. Telephone	150.00
5. Staff Travel and Per Diem	113.88
6. Consultants Travel and Per Diem	278.00
7. Consultant Fee	50.00
8. Teacher Reviewers	350.00
9. Actors	280.00
10. Dancers, Musicians	332.50
11. Supplies, Meeting Expenses	15.00
12. Audiotape	49.76
13. Film Stock, Processing and Prints	550.00
14. Editing Supplies	23.30
15. Film Equipment Rental	315.50
16. Animation	1,383.41
17. Props, Sets, Costumes	1,949.73
Estimated Direct Expenditures	$12,144.08
18. General and Administration (20% of total)	2,428.82
ESTIMATED TOTAL	$14,572.90

PROJECTED EXPENDITURES: CONTRACT # 300770465

July, August, September, 1978

Expenditure Description	Amount
1. Salaries and Wages	$16,259.98
2. Fringe Benefits	1,463.40
3. Consultants (Production; Evaluation)	300.00
4. Review Board Meeting Travel and Per Diem; Expenses	3,850.00
5. Teacher Reviewers (Activities for Utilization Guide)	500.00
6. Office Rental	924.00
7. Telephone	400.00
8. Staff Travel and Per Diem	1,000.00
9. Evaluation Expenses	4,000.00
10. Postage, Freight, Shipping	300.00
11. Community Outreach	1,000.00
12. Ancillary Materials	500.00
13. Music Director	500.00
14. Actors, Dancers, Musicians	4,000.00
15. Production Assistant for Filming	500.00
16. Film Stock, Processing and Prints	300.00
17. Animation	4,000.00
18. Arts/Graphics	200.00
19. Sets, Props, Costumes	800.00
20. Production Manager	720.00
21. Still Photographer	300.00

22. Chief Engineer	100.00
23. Video Engineer	200.00
24. Audio Engineer	200.00
25. Videotape Operator	500.00
26. Operations Supervisor	160.00
27. Studio Supervisor	400.00
28. Lighting Director	400.00
29. Assistant Director	200.00
30. Floor Manager	200.00
31. Camera Operator (1)	200.00
32. Camera Operator (2)	160.00
33. Camera Operator (3)	160.00
34. Boom Operator	40.00
35. Studio	2,000.00
36. Camera Chain 1	1,500.00
37. Camera Chain 2	1,000.00
38. Camera Chain 3	1,000.00
39. Lighting	1,000.00
40. Control Room	1,000.00
41. Videotape Machine	500.00
42. Film to Tape Transfer	600.00
43. Videotape Dubs	100.00
44. Time-Base Corrector	300.00
45. VTR Machine -- Editing	5,000.00
46. Film Chain	300.00
47. Audio Recording	300.00

48. Audio Recording (TV Studio)	350.00
49. Audio Console	2,000.00
50. Art Director	200.00
51. Set Designer	300.00
Total Projected Expenditures	$62,187.38
51. General and Administration (20% of Total)	12,437.48
TOTAL PROJECTED EXPENDITURES	$74,624.86

SCHEDULE FOR CABOODLE PILOTS

DAY	DATE	ACTIVITY	HOURS
Wednesday	July 5	Transfer film to videotape	0900 - 1100
		Meeting with Musician	1400 -
Thursday	July 6	Set and paint floor for Chroma Key	0800 - 1200
		Meeting with set designer	1330 - 1500
		Rehearsal for CK sequence Penny / Mime / Dancer	1500 - 1700
Friday	July 7	General Production Meeting	1000 - 1200
		Rehearsal for CK sequence Penny & Mime	1530 - 1700
Sunday	July 9	Rehearsal for CK sequence	0930 - 1200
Monday	July 10	Rehearse/Record CK sequence	0800 - 1600
Tuesday	July 11	Pre-edit session Pre-edit session (cont.)	0900 - 1200 1330 - 1700
Wednesday	July 12	Paint floor for stockroom	0800 - 1200
		Video Edit Pilot #1	1300 - 2200
Thursday	July 13	Set Stockroom	0800 - 1200
		Dub videotape to 1/2" & time code	1300 - 1700
		Dub videotape audio to 16 track audio	1300 - 1700
Friday	July 14	Continue set & light stockroom	0800 - 1200
Sunday	July 16	Rehearse Stockroom (Rhythm & Pattern)	0800 - 1700
Monday	July 17	Record Stockroom (R & P)	0800 - 1600
Wednesday	July 19	Audio Record (R & P)	2100 - 2400
Sunday	July 23	Rehearse musicians (R & P)	0800 - 1700
Monday	July 24	Facs rehearsal of musicians (R & P)	0800 - 1600
Tuesday	July 25	Record musicians (R & P)	0800 - 1300
		Audio Record (R & P)	1800 - 2200
Sunday	July 30	Rehearse (R & P) Penny / Jonathan / & Rhythms People	0800 - 1700

SCHEDULE FOR CABOODLE PILOTS

DAY	DATE	ACTIVITY	HOURS
Monday	July 31	Rehearse & Record R & P Penny / Jonathan & Rhythms People	0800 - 1700
Tuesday	August 1	Sweeten Audio - Pilot #1 (Space/Force/Time)	0800 - 1700
Wednesday	August 2	Sweeten Audio - Pilot #1 (Space/Force/Time)	0800 - 1700
Thursday	August 3	Transfer audio to videotape	0800 - 1200
Sunday	August 6	Line & Shape Rehearsal/Record	0800 - 1800
Monday	August 7	Rehearse/Record Line & Shape	0800 - 1700
Tuesday	August 8	Pre-edit session Pre-edit session (cont.)	0900 - 1200 1330 - 1700
Friday	August 11	Video edit Rhythm & Pattern	1615 - 0200
Monday	August 14	Video edit Line & Shape	1300 - 2200
Wednesday	August 23	Audio Record (R & P)	1800 - 2200
Thursday	August 24	Audio Record Line & Shape	1800 - 2200
Monday	August 28	Sweeten Audio (R & P)	0800 - 1700
Tuesday	August 29	Sweeten Audio (R & P - L & S)	0800 - 1700
Wednesday	August 30	Sweeten Audio (L & S)	0800 - 1700
Thursday	August 31	Transfer audio to video Transfer audio to video (cont.)	0800 - 1200 1300 - 1600

NOTE: Additional Rehearsal Times will be scheduled for studio records. Also, dub times will be scheduled to make videotape and videocassette copies of programs.

CABOODLE

An Arts and Humanities Television Series for Primary Children

Teachers have long been aware of the significance of the arts and humanities in the elementary school. They have encouraged children to write stories and poems, sing, play simple musical instruments, create dramatizations, move and dance. Often through these activities children have come to value ethnic and cultural differences, to admire each other's artistic expression and to respect each other's feelings and opinions.

Although no teacher's classroom is devoid of arts and humanities instruction, its inclusion is often hampered by lack of resources. While curricular materials for the basics (reading, writing, mathematics) are readily available, materials for teaching basic arts and humanities concepts (areas in which most teachers are less thoroughly schooled) are few. How can a teacher nourish such arts values as perceiving, responding, inventing, evaluating? How can a teacher put children in touch with values which define their very humanity?

CABOODLE in the Classroom

CABOODLE is an arts and humanities television series for primary-age children (K-3) which upon completion will comprise 13 fifteen-minute programs and a teachers' introductory program. Each program, a structured entree into the arts and humanities, is an electronic field trip designed to help the teacher stimulate children's perception, exploration, and valuing.

The programs build bridges between experiences familiar to the young child and artistic perception and expression. They link the artist's perception to the child's ordinary ways of seeing the world, showing how ideas and feelings arising from direct sensory experience may be transformed through non-verbal forms of the arts. Taken as a whole, the series is a kit and caboodle of structured experiences to introduce the elements of the arts as seen in painting, sculpture, architecture, music, dance, and drama.

While CABOODLE seeks to stimulate arts-making in the classroom, it is not intended to replace existing arts curriculum, but to enrich it. To facilitate the link between program and classroom activity, a printed Guide to the CABOODLE series for teachers, another for parents, will cue program objectives to follow-up activities. A priority of the series, and of the Guide in particular, is to make the motivational television program and the classroom participatory art exploration equal partners in a correlated learning event. Program designers, assisted by consulting teachers, expect, however, that the Guide will be sufficiently rich in ideas to suggest art explorations for several classroom sessions after each program.

What's in a CABOODLE?

Staff, teachers, and consultants faced with the task of winnowing out content for thirteen programs agreed that the following principles would structure the series:

1. Rather than isolating a single art element out of its contextual whole, the series treats elements in related pairs, repeating these elements in different, progressive combinations. The

purpose of so doing is to highlight the holistic interplay of elements within an art work, and to create a series of modules, each of which will culminate in a "unifying program" in which the elements of the module are seen working together.

2. Although links between the environment, "intermediary experiences," and arts objects/performances are imaged, the primary impetus is toward arts-making illustrated through both the creative process and the objects and performances created.
3. While useful relationships among the arts are drawn within programs, particular care is taken to maintain the authentic language of individual art forms.

These principles helped determine the overall goals of the series. They are the following:

1. To help children perceive how their creative needs and impulses can be shaped and realized in the arts.
2. To help children perceive the world more richly and to stimulate, through image and idea, arts-making in the visual arts, music, dance, and creative drama.
3. To introduce children to concepts which extend their understanding of and ability to communicate through particular art forms.

The goals of CABOODLE are both humanistic and aesthetic.

. They are <u>humanistic</u> in that the viewer is shown how his own needs and impulses are a potent stimulus to art expression. Each program makes the connection between the viewer's experience--either directly, or indirectly through his/her being caught up in a dramatic situation involving the principal

characters--and the transformation of that experience in an art form. This process affirms the unique perceptions and responses of the individual.

. The goals are aesthetic in that each program is built around the exploration of art concepts. Concepts are presented in pairs to show how art elements work together and how they also relate to the whole work. Naming and using art concepts provides children with a qualitative language for the art they see and the art they make. Exploration of specific concepts integral to music, dance, and visual arts emphasizes that each art may become a vehicle for aesthetic expression and delight. Each art, in short, offers a distinct way to perceive the world; its special elements and media help children to better understand themselves and others.

Between the introductory program which will present the basic themes of the series, and a concluding summary program fall the three modules into which the remaining programs are grouped. (The following are "concept titles", not program titles.)

Introductory Program

Module I

Line and Shape (drawing)

Shape and Space (painting, sculpture)

Space and Movement (sculpture, architecture, dance)

Unifying Program: Giving form to ideas. (visual and kinetic arts)

Module II

Space, Time, and Force (mime, dance)

Rhythm and Pattern (music, dance)

Pattern and Melody (music)

Unifying Program: Making ideas important. (aural and kinetic arts)

Module III

Light, Color, Texture (painting)

Timbre, Tone Color (music)

Unifying Program: Making a "fit". (visual and aural arts)

Concluding Program

Getting Inside CABOODLE

Planning an arts and humanities series requires getting in touch with how young children feel as well as how they can think about art. What combination of thoughts and feelings can and do provoke art-making for primary children? Like their grown-up friends, they are piqued by the need to understand and respond, to control, to document, to express delight. Out of such impulses, the artist and the child-artist reach toward the symbolic forms that capture the ineffable.

CABOODLE places the child at the center of what he perceives, feels, thinks, of what he needs to capture. When the child can identify with the need and impulse to make art, the conceptual language of the arts becomes relevant. The first challenge is to help children identify those experiences which are a moment away from song, a step away from dance, a crayon away from a drawing. The second, to validate those experiences and the subsequent exploration that gives them form through the arts.

CABOODLE's continuity characters, though adult, face the same challenge. They see something magical and special - they would draw it if they only could. They hear a band mingling toe-tapping rhythms - they would join in, if they dared. Jonathan, Tyra, and Penny, like the children watching them, often hesitate before participating in a new art experience. But they dare...and do. Children want to, too.

The CABOODLE Project, an arts and humanities television series for primary age children, is produced by KLRN-TV, Austin, Texas under contract with the United States Office of Education and grants from The Texas Commission on the Arts and Humanities, and the Hogg Foundation.

"Space - Force - Time"

CONCEPTS

1. Movement may be performed and perceived aesthetically as well as functionally.

2. Space - time and force elements are integrally related in all movement, in work and play as well as dance and mime.

3. Dance and mime manipulate space, time, and force elements for aesthetic-expressive purposes.

4. In a creative movement problem, as in a dance, feelings and ideas are given an objective form.

OBJECTIVES (by segment)

"Space - Time - Force" helps children to understand that

1. movement may have a functional or an aesthetic expressive purpose.

2. space - time and force are elements of movement which may be manipulated expressively.

3. work movements in the real world can provide an impetus for creative transformation through mime and dance.

4. children's playground movements can provide an impetus for dance.

5. the space - time - force elements of children's playground movements can be manipulated for an aesthetic purpose.

6. solving a movement problem puts space - force - time in the service of feelings and ideas.

MOVEMENT IN SPACE-FORCE-TIME

Segment 1 (2:40)
SET: Back room of shop

PENNY IS AT WORK SANDING A PIECE OF FURNITURE. JONATHAN IS LOOKING OUT THROUGH THE CURTAIN FROM THE FRONT ROOM, TALKING ON THE PHONE.

JONATHAN: Yeah? Hey, that's great. OK. Right away. Thanks. STARTS TO TELL PENNY, CHANGES HIS MIND. DECIDES TO TEASE HER A BIT BEFORE TELLING HER. WALKS AWAY, WHISTLING.

PENNY: Jonathan. What's up?

JONATHAN: Oh, not much.

PENNY: Jonathan, tell me!

JONATHAN: It came.

PENNY: It came?

JONATHAN: It came. It's here.

PENNY: It's here?

JONATHAN: It's here. Well, not here, but...

PENNY: It's here. It? What?

JONATHAN: It's your-- PENNY: My--

JONATHAN: Your-- PENNY: My--

JONATHAN: Ma-- PENNY: Ma--

PENNY: Ma-- Machine! My machine! It's here! Where?

JONATHAN: At the warehouse.

PENNY: Well, let's go pick it up. TAKES OFF HER APRON.

JONATHAN: Wait a minute. There's a problem.

PENNY: A problem?

JONATHAN: Where are we going to put it?

PENNY: Well, I was kind of thinking--

(GESTURES TOWARDS AN AREA)

JONATHAN: There's no room there.

PENNY: Well, there will be. Just as soon as I clear a space. I'll just move some things around, and straighten up a little, and sweep--

JONATHAN: You're going to do all that?

PENNY: I'll clear the space if you'll pick up the machine.

JONATHAN: Sounds fair enough.

PENNY: So go. Go! PUSHES HIM OUT THE DOOR.

So go. Go! PUSHES HIM OUT THE DOOR. PENNY IS MOVING THINGS AROUND, SWEEPING, COMES UP AGAINST THE WARDROBE.

PENNY: If I move this... (LOOKS ACROSS TO WALL) Yeah. BEGINS PUSHING. That's funny. How come it's so heavy? I moved it before. SHE OPENS DOOR. MIME PEERS OUT AT HER. SHE SLAMS THE DOOR. STANDS WITH BACK AGAINST THE WARDROBE. SHE GATHERS HER COURAGE, THIS TIME OPENS THE DOOR VERY SLOWLY. A DANCER PEERS OUT. SHE CLOSES THE DOOR AGAIN, BUT VERY SLOWLY.

PENNY: Oh, my. Penny, you couldn't have seen what you just saw. OPENS DOOR AGAIN, WARDROBE IS EMPTY. See, what did I tell you? There's nothing there.

GOES BACK TO PUSHING AGAINST THE WARDROBE. MIME AND DANCER APPEAR (SPECIAL EFFECT) IN FRONT OF PENNY. SHE REACTS WITH SURPRISE. MIME AND DANCER BEGIN DOING PUSHING AND PULLING MOVEMENTS.

PENNY: What are you doing? I'm trying to move this thing.

MIME THINKS, COMES UP WITH AN IDEA. PANTOMIMES PULLING ON A ROPE.

PENNY: A rope. Good idea. Do you have one? MIME LOOKS AT HER QUIZZICALLY.

CONTINUES PULLING ON HIS INVISIBLE ROPE.

PENNY: Oh. I don't think you understand. I've got to move this -- (GESTURES TO WARDROBE). MIME AND DANCER BEGIN MOVING AGAIN. And you're just moving...

THEY CONTINUE IN THEIR OWN WAY, AND PENNY GRADUALLY BECOMES INTRIGUED, STARTS MOVING TENTATIVELY IN RESPONSE TO THEIR MOVEMENTS.

PENNY: How do you do that? DANCER GESTURES TO PENNY TO FOLLOW. DANCER MOVES INTO WARDROBE, MIME FOLLOWS, PENNY FOLLOWS.

Segment 2 (3:30)

SET: Abstract background of colors and lights

PENNY APPEARS TO BE SUSPENDED IN SPACE, MOVING ABOUT.

PENNY: Where am I? What is this place?

VOICE: My friend, you're in the world of movement.

PENNY: I am? But there's nothing here.

VOICE: Ah, but there's everything you need for moving - there's space, there's force, there's time. But don't take my word for it. Take the word of one who talks... only through movement.

A DANCER DANCES BY PENNY.

PENNY: A dancer.

VOICE: Take the word of one who talks...

without words.

MIME PASSES BY.

PENNY: A mime? Wait. Don't go. HIS WALK BECOMES A MIME WALK IN PLACE. You are a mime, right? Tell me - what does a mime do?

MIME GOES THROUGH ACTIONS OF APPROACHING, GREETING, SHAKING HANDS (FIRST WITH PENNY, THEN IN MIME FASHION), LEAVING PENNY AS HE SHAKES HANDS WITH A NUMBER OF INVISIBLE PEOPLE AND IS LED OFF BY ONE OF THEM. A SONG ACCOMPANIES THESE ACTIONS.

SONG:

A mime says hello,
But you don't hear a word,
'Cause he talks with his hands,
His eyes, his whole face.
And who needs a word
For hello to be heard?
A mime doesn't need a word.

Take something simple,
Like a handshake should be,
Give it to a mime,
Step back and you'll see
That he'll make it seem magical,
Make it seem fine,
By changing the space,
The force,
And the time.

MIME EXITS. DANCER ENTERS. DANCER TAKES THE GESTURE OF GREETING AND BUILDS IT INTO A DANCE DURING THE FOLLOWING SONG.

SONG:

Here's a dancer who's talking to you
With a turn of her head and a curve of her arm.
Hey, what else can that dancer do?
She can take just an ordinary movement,
And make it seem magical,
Make it seem fine,
By changing the space,
The force,
And the time.
The time,
The force,
And the space.

VOICE: Space. "SPACE" APPEARS AS A TINY WORD IN THE PALM OF THE DANCER'S HAND. IT BEGINS TO GROW. THE DANCER MOVES OUT OF THE PICTURE. THE WORD EXPANDS AND COMES FORWARD UNTIL IT FILLS THE WHOLE SCREEN. CAMERA PASSES THROUGH THE "A" AND FINDS DANCER THERE.

DANCER THEN MOVES AROUND IN OPEN STUDIO SPACE. DURING HER DANCE MOVEMENTS IN THIS SPACE, HER VOICE IS HEARD REVEALING HER THOUGHTS.

DANCER'S VOICE OVER: When I dance, I dance in space - and through space, and around whatever I find in space. (DANCES AROUND PENNY) Sometimes I scrunch my body into a little space. But other times I carve out a huge space to turn in, to run through, to leap across.

DANCER LEAPS OUT OF FRAME, COMES BACK IN WITH THE WORD "FORCE".

VOICE: Force. SHE PUSHES AGAINST IT, IT PUSHES AGAINST HER. AT END THE WORD CRUMBLES AWAY. DANCER RE-APPEARS. SHE DOES A SEQUENCE OF MOVEMENTS, REPEATING WITH DIFFERENT FORCE QUALITIES.

DANCER'S VOICE OVER: Moving feels different when I change the energy I use. A steady flow of energy makes a smooth movement. Sharp, punching energy feels as percussive as a drum beat. I can hold my energy in, tight -- and then let it go, and swing and swing again. If I let everything go, I collapse in pieces. But if I hold my energy in my center, I can balance almost anyway at all.

LETTERS MOVE ACROSS SCREEN OVER DANCER'S HEAD. LETTER "T" MOVES ACROSS SCREEN QUICKLY. LETTERS "I", "M", "E" MOVE ACROSS INDIVIDUALLY, EACH ONE AT A SLOWER TEMPO.

VOICE: Time. DANCER APPEARS. SHE STARTS IN A STILL POSE. SHE BEGINS TO MOVE OUT OF THE POSE, DANCING SLOWLY. SHE ENDS THE MOVEMENT

BACK IN THE ORIGINAL POSE. SHE THEN REPEATS THE SAME MOVEMENT IN A FAST TEMPO, THEN AGAIN IN A SLOW TEMPO.

DANCER'S VOICE OVER: I dance in time. Every movement takes time, makes time my own. Sometimes I move very slowly and stretch every movement to last as long as it possibly can. Sometimes I move very fast - each movement is quick and short. Fast and slow movements feel so different to me. AT END OF DANCE, DANCER MOVES OFF. CAMERA FINDS PENNY.

PENNY: Space, force, and time. That's what you use in the world of movement. But where do they get their ideas? The mime and the dancer. SEES THEM, WALKS OVER. THEY ARE FACING THE CHROMAKEY. Excuse me. Where do you find those movements? Where do you get your ideas?

Segment 3 (2:30)

FILM SEGMENT

TRANSITION FROM WORLD OF MOVEMENT TO PENNY, MIME, AND DANCER ON A STREET CORNER. THEY CROSS THE STREET. THE MIME DUCKS BEHIND THE POLICEMAN, THEN MIMICS, TRIES NEW WAYS TO DO THE MOVEMENTS UNTIL THE TRAFFIC COP GETS ANNOYED AND THE MIME MAKES A QUICK EXIT. TRANSITION THROUGH POLICEMAN TO PERSON SWEEPING IN FRONT OF A SHOP. A SECOND PERSON

IS WASHING WINDOWS. THESE PEOPLE ARE REPLACED BY THE MIME AND DANCER DOING THEIR INTERPRETATIONS OF SWEEPING AND WASHING. PENNY LOOKS ON.

TRANSITION TO PENNY, MIME, AND DANCER LOOKING THROUGH THE FENCE OF A SCHOOLYARD. CHILDREN ARE SEEN PLAYING GAMES AND MOVING IN A VARIETY OF WAYS.

AN INDIVIDUAL CHILD'S MOVEMENT IS FROZEN FOR TRANSITION TO DANCER IN STUDIO.

Segment 4 (2:30)

SET: cyc

DANCER IS TRANSFORMING CHILD'S MOVEMENT INTO A DANCE. BACK TO FILM SEGMENT TO FIND ANOTHER MOVEMENT - THEN DISSOLVE TO DANCER TRANSFORMING THIS MOVEMENT. OTHER DANCERS ARE REVEALED INDIVIDUALLY OR IN PAIRS DOING MOVEMENTS BASED ON CHILDREN'S. (MAY HAVE VOICE OVERS RELATED TO USE OF SPACE-FORCE-TIME) ENTIRE COMPANY IS THEN SHOWN PERFORMING PLAYGROUND DANCE. AT END OF DANCE CAMERA FINDS PENNY HAVING JOINED THE GROUP. CU ON PENNY.

Segment 5 (2:00)

SET: back room of shop

TRANSITION - ZOOM OUT FROM PENNY'S FACE AS SHE STEPS OUT OF WARDROBE.

JONATHAN COMES IN.

JONATHAN: Penny, I've got your machine. It's in a crate right outside.

PENNY: (ABSENTMINDEDLY) What? Oh, yeah.

JONATHAN: That wardrobe... CALLS OUT DOOR. Hey, I need something moved before you bring the crate in.

TWO MOVERS ENTER, WEARING JUMPSUITS THAT READ "Moving Company" AND UNDER THAT "Space, Force, Time." THEY ARE THE MIME AND DANCER. THEY GREET PENNY BY ASSUMING QUICK POSES TO BE SURE SHE RECOGNIZES THEM. THEY THEN BEGIN PUSHING AGAINST THE WARDROBE, BUT SOON GET AWAY FROM THE ACTUAL OBJECT AND BEGIN TO DANCE AND MIME THE MOVEMENTS.

JONATHAN: Wait! What are you doing? I wanted you to move -- (GESTURES TOWARDS WARDROBE.)

PENNY: But Jonathan, they are moving. Can't you see? Space, force, and time, Jonathan. They're using space, force, and time.

SHE BEGINS MOVING WITH THE DANCER AND THE MIME. JONATHAN LOOKS ON.

CREDITS.

JONATHAN COMES IN.

JONATHAN: Penny, I've got it. It's in a crate out back.

PENNY: (ABSENTMINDEDLY) What? Oh, yeah.

JONATHAN: That wardrobe... CALLS OUT DOOR. Hey, I need something moved before you bring the crate in.

TWO MOVERS ENTER, WEARING JUMPSUITS THAT READ "Moving Company". AND UNDER THAT "Space, Force, Time." THEY ARE THE MIME AND DANCER. THEY GREET PENNY BY ASSUMING QUICK POSES TO BE SURE SHE RECOGNIZES THEM. THEY THEN BEGIN PUSHING AGAINST THE WARDROBE, BUT SOON GET AWAY FROM THE ACTUAL OBJECT AND BEGIN TO DANCE AND MIME THE MOVEMENTS.

JONATHAN: Wait! What are you doing? I wanted you to move -- (GESTURES TOWARDS WARDROBE.)

PENNY: But Jonathan, they are moving. Space, force, and time, Jonathan. Can't you see? They're using space, force, and time.

SHE BEGINS MOVING WITH THE DANCER AND THE MIME. JONATHAN LOOKS ON.

CREDITS.

RHYTHM AND PATTERN

Concepts

1. Rhythm in the human body and in nature can be perceived aurally, kinesthetically, and visually; it is transformed through music, dance, and design.

2. The need to predict and group impulses is the basis of our perception of rhythm.

3. Rhythms and rhythmic patterns are built on a steady pulse.

4. Rhythmic pattern is perceived as the organization of the duration of sounds and silences.

5. Rhythmic patterns are created through simultaneous layering of long and short sounds and silences.

Objectives (by segment)

1. Children will perceive that predictable natural and human sounds can be soothing, that unpredictable sounds can be disturbing, even frightening.

2. Children will perceive that jumping rope establishes a pulse against which familiar rhythmic chants are spoken and varied.

3. Children will perceive that real machine sounds in the environment provide impetus for vocal and movement rhythmic transformation.

4. Children will perceive that musicians build layers of rhythms.

5. Children will perceive that a dancer and musician can transform night sounds (segment one) into the rhythmic patterns of a music/dance composition.

Scene 1 (:45)

SET: Shop

JONATHAN IS SLEEPING AT THE WORK TABLE. THE INNER WORKINGS OF A CLOCK ARE LYING AROUND HIM. PENNY APPROACHES, GIVES HIM A NUDGE, HE DOESN'T AWAKEN. SHE THEN PLACES A TICKING CLOCK NEXT TO HIS EAR. HE SITS UP INSTANTLY.

JONATHAN: Oh. Guess I must have dozed off.

PENNY: Jonathan, it's late. Why don't you go home?

JONATHAN: Naw, I'm wide awake now. I'll just finish working on this clock.

PENNY: Well... I'll see you tomorrow.

SHE EXITS. JONATHAN IMMEDIATELY FALLS ASLEEP. ZOOM INTO FACE OF A CLOCK. SOFT FOCUS.

Scene 2 (2:00)

SET: Bedroom

ZOOM OUT ON ANOTHER CLOCK, AN ALARM CLOCK. PAN OVER TO BED, SHOWING PENNY SLEEPING PEACEFULLY, BREATHING IN A STEADY RHYTHM. THE SOUND OF HER HEARTBEAT IS AUDIBLE. (SPECIAL VIDEO EFFECT ILLUSTRATES RHYTHM OF THE HEARTBEAT.) SOUND OF CLOCK SUDDENLY GETS LOUDER, WITH REVERB EFFECT, TICKING BECOMES ERRATIC, ENDING WITH A LOUD "BOING." PENNY AWAKENS WITH A START, SITS UP. LOOKS OVER AT HER CLOCK, WHICH IS SHOWN WITH SPRINGS STICKING OUT IN ALL DIRECTIONS. THE CLOCK IS NO LONGER TICKING, BUT THERE IS A LOUD

RHYTHMIC SOUND, WHICH PENNY REALIZES IS HER OWN HEART BEATING. SHE STARTS TO LIE DOWN AGAIN, BUT SITS UP AT THE SOUND OF A BRANCH SCRATCHING AGAINST THE WINDOW (OR A SHUTTER BANGING). FOOTSTEPS ARE HEARD GETTING LOUDER AND LOUDER, PENNY IS GETTING REALLY FRIGHTENED NOW, HEARTBEAT IS GETTING LOUD AGAIN. BUT THEN FOOTSTEPS PASS AND FADE AWAY, GOING IN THE OTHER DIRECTION. PENNY LIES BACK DOWN, IS GOING BACK TO SLEEP WHEN A FAUCET BEGINS DRIPPING. AT FIRST THE DROPS COME UNEXPECTEDLY, AS RANDOM SOUNDS, EACH ONE CAUSING PENNY TO REACT WITH ANNOYANCE. GRADUALLY THEY TAKE ON A RHYTHMIC PATTERN. PENNY, ALMOST IN SPITE OF HERSELF, BEGINS RESPONDING TO THE RHYTHM. SHE FINALLY GETS OUT OF BED AND BEGINS MOVING TO IT. WHEN SHE DOES, HER BEDROOM WALLS DISAPPEAR AND A SPOT COMES UP ON HER.

Scene 3 (3:00)

SET: Abstract

SHE CONTINUES MOVING TO THE RHYTHM OF THE DRIPPING FAUCET. IT SUDDENLY STOPS. VOICES ARE HEARD, SPEAKING RHYTHMICALLY.

VOICES: Penny, Penny, Penelope Sue.
Step this way, right this way.
Step this way, right this way.

PENNY MOVES TOWARD THE SOUND OF THE VOICES. SHE COMES TO A PERSON SLEEPING, HEAD DOWN, LEANING AGAINST A PEDESTAL, ON TOP OF

WHICH IS SOMETHING COVERED WITH A CLOTH.

PERSON AWAKENS, RAISES HIS HEAD. IT IS JONATHAN. HE STANDS UP.

(JONATHAN IS COSTUMED AS AN ECCENTRIC, MEDICINE SHOW TYPE. HE SPEAKS IN RHYTHMS.)

PENNY: It's you!

JONATHAN: Of course it's me, who else could I be?

PENNY ECHOES THIS, CLAPPING. THEN REACTS WITH SURPRISE, AS THOUGH SOMETHING OUTSIDE HERSELF HAD MADE HER CLAP.

PENNY: Jonathan, what are you --

JONATHAN: Jonathan, Jonathan,
What a rhythm.
Jonathan - know what I hear?
A long, two shorts,
A long, two shorts,
Jon... athan
Jon... athan.
What a rhythm.

PENNY: Is that what makes a rhythm go? Longs and shorts?

JONATHAN: Exactly. Precisely. On the nose. Try a long, short/short, a long, short/short.

PENNY CLAPS TO IT.

Now try a short/short, long, a short/short, long.

PENNY DOES THIS RHYTHM.

PENNY: How about this one? A long, long, short/short, long.

SHE CLAPS TO IT.

JONATHAN: Ah, yes, ah, yes. You've got it now. You've got rhythm now. You're ready to experience... my machine. WITH A FLOURISH, UNVEILS MACHINE. Isn't it splendid? Isn't it grand? I keep it running fine. It runs in different rhythms, it runs in different times. To make it go, to make it show, will cost you ... one, thin dime.

PENNY: Terrific! Oh... REALIZES SHE IS WEARING HER NIGHTGOWN, HAS NO MONEY.

Jonathan, could I borrow a dime? I'll pay you back tomorrow.

JONATHAN: Jonathan, Jonathan, who is Jonathan? Don't believe I've ever heard the name. HE BECOMES BUSY POLISHING THE MACHINE AS PENNY WATCHES HIM, BEWILDERED. ARM REACHES INTO THE FRAME, HANDS HER THE DIME.

PENNY: Oh, thanks! Thank <u>you</u>.

NOW SHOW THE ARM AS BELONGING TO ONE OF THE RHYTHMS PEOPLE. PENNY PUTS THE DIME IN, THE MACHINE BEGINS. THE RHYTHMS PERSON LOOKS AT IT CLOSELY. ZOOM IN TO ONE PART OF THE MACHINE THEN BACK TO PERSON, STANDING NOW TO ONE SIDE, MOVING AND MAKING A SOUND INSPIRED BY THAT ONE PART OF THE MACHINE. REPEAT WITH SECOND

RHYTHMS PERSON, SECOND PART OF MACHINE. THEN THIRD, THEN FOURTH. PENNY ADDS HER RHYTHM AT THE LAST.

PENNY: Hold it! Let's do another one. We can invent a whole new machine. I'll go first.

THEY REPEAT THE PROCESS, LAYERING ONE RHYTHM ON TOP OF THE NEXT. THIS MACHINE HAS LOCOMOTION, AND AT THE END IT MOVES OFF.

PENNY, STANDING IN FRONT AND CONCENTRATING ON HER OWN RHYTHM, TAKES A FEW SECONDS TO REALIZE THE RHYTHMS PEOPLE ARE GONE. WHEN SHE DOES SHE RUNS AFTER THEM, OUT OF THE FRAME.

TRANSITION.

Scene 4 (4:15)

SET: Suggests a house under construction, boards and other building materials lying around.

CLOSE-UP OF HAND HAMMERING. ZOOM OUT TO SHOW WORKER IN SETTING. MUSIC IS HEARD OFF-CAMERA. IT STARTS OFF IN RHYTHM, THEN LOSES THE BEAT, FALLS APART, DRAGS ALONG.

OFF-CAMERA VOICE: Stop. Stop. Cut. (MUSIC STOPS) Hey, Lee (WORKER LOOKS UP) we need the foundation.

LEE MOVES ACROSS. HE JOINS A GROUP OF PEOPLE DRESSED AS A BUILDING CREW BUT WITH MUSICAL INSTRUMENTS. J.B. IS THE LEADER AND MIGHT BE DRESSED DIFFERENTLY FROM THE OTHERS - AS IN A FROCK COAT AND TAILS.

J.B.: I knew we were missing something. We need that steady, underlying beat.

LEE: Sure, J.B. Like this?

LEE HAMMERS ON A PIECE OF WOOD.

J.B.: (SPEAKS IN TIME TO THE HAMMERING) We've gotta have that steady beat to keep our rhythms house upright.

LEE: Yes, sir. A rhythms house could just fall over without a strong foundation underneath.

INSERT IN CORNER OF SCREEN - THE FOUNDATION.

(INSERTS SHOW MODEL OF A HOUSE BEING PUT TOGETHER, EACH PIECE POPPING IN ON TOP.)

TOM: Let's hear it for the foundation!

CHEERS.

J.B.: All right, friends and foundations, let's get down to business. I want to hear each part separately before we put them together. Foundation... LEE PLAYS HIS PART, NOW ON A COWBELL OR OTHER INSTRUMENT. First story... INSERT - FIRST STORY. TOM PLAYS HIS PART. Second story... INSERT - SECOND STORY. MUSICIAN PLAYS HIS PART. Third story... INSERT - THIRD STORY. MUSICIAN PLAYS HIS PART. Roof... SILENCE. OK, where'd that roofer go? Roofer! ROOFER RUNS IN WITH HIS HORN. (IS WEARING A HAT WITH SHINGLES ATTACHED ON A SLOPE.)

ROOFER: Sorry, J.B.

J.B.: OK, let's take it from the bottom.

Foundation, begin. First story... First story? (THEY ALL LOOK AROUND FOR THE MISSING MUSICIAN.) Galloping termites! I've lost my first floor.

PENNY WALKS UP TO J.B.

PENNY: Sir. Excuse me. Could I play the first floor part?

J.B.: Who are you?

PENNY: (SPEAKING RHYTHMICALLY) Penny's my name. Rhythm's my game. I could do a bang-up job - till your first floor gets back.

J.B.: Well, OK. Let's see what you can do.

PENNY: Well, I could give you something like... I know, a long, two shorts and a long.

J.B.: A long, two shorts and a long. You mean, like - CLAPS THE RHYTHM.

PENNY: Yeah, that's the one.

J.B.: Hmmm... Naw, we did that one just last April, or was it May...

PENNY: Well, there's all kinds of possibilities Two shorts, a long, and a long. DEMONSTRATES BY CLAPPING. Or, two longs, a short and a short. DEMONSTRATES.

J.B.: Well... I don't know. Could you throw in some silences?

PENNY: How do you do that?

J.B.: Simple. You just rest. Like this. Rest (CLAP, CLAP) Rest (CLAP, CLAP.)

A rest, two short sounds, a rest, two shorts.

PENNY: Well, sure, I can do that. Rest (CLAP CLAP) Rest (CLAP CLAP).

J.B.: Good. Climb aboard. (COULD DO A VISUAL PUN ON "BOARD") Let's take it from, from...

ALL MUSICIANS: The bottom!

J.B.: Whatever. Wait. I think the foundation and the first floor could use some reinforcing. Who can we get to help? I know. TURNS TO CAMERA. Would anybody out there like to help Lee? Just clap along - like this. If you want to be the first floor along with Penny, you clap this way. And don't drop the beat. I'll be listening. Ready, hit it. FOUNDATION BEGINS, ONE BY ONE THE LAYERS ARE ADDED ON, AS J.B. CUES THEM. FOR THE FIRST TWO, CLOSE-UPS OF HANDS CLAPPING CUE THE VIEWERS.

END WITH CLOSE-UP ON PENNY.

Scene 5 (3:00)

COME OUT ON PENNY HOLDING HER INSTRUMENT, BUT SHE'S NOW IN THE BACK ROOM OF THE SHOP. JONATHAN IS HEARD CALLING FROM THE NEXT ROOM.

JONATHAN: Penny, are you back there?

PENNY: I guess so. LOOKING AROUND, THEN LOOKING DOWN AT THE INSTRUMENT SHE'S HOLDING. JONATHAN COMES THROUGH THE CURTAINS WITH DEE AND GENE.

JONATHAN: Penny, I want you to meet...
SEES THE INSTRUMENT SHE'S HOLDING. Where'd you get that?
PENNY: Oh, the same place you got your rhythms machine.
JONATHAN: My what?
PENNY: Hi, I'm Penny.
DEE: I'm Dee.
GENE: Gene. We just rented the space next door for our studio.
JONATHAN: Dee's a dancer and Gene's a musician.
PENNY: Ah hah! Rhythms!
THE OTHERS ARE A BIT STARTLED BY THIS OUTBURST.
I mean... rhythm is important to dancers and musicians, right?
DEE: Sure. Why do you ask?
PENNY: Well, because... oh, it's a long story. Tell me, do you ever make rhythms that sound like things you hear?
GENE: Yeah. I have this instrument that sounds just like a cricket. And Dee does a cricket dance...

FILM SEGMENT
(1:00)

DISSOLVE TO FILM SEGMENT IN DANCE STUDIO.
GENE IS SEATED ON THE FLOOR, PLAYING INSTRUMENT.
DEE IS DANCING.

DEE'S VOICE OVER: Sometimes I start with just a very small idea - like a cricket I heard singing in the night - and I let it grow and grow until it becomes a dance. This time Gene began the rhythm and I followed. But other times I create the rhythm and Gene follows me. A dancer or a musician - either one can have an idea for a rhythm.

DISSOLVE BACK TO SHOP WITH JONATHAN AND PENNY.

PENNY: Last night I was hearing so many different night sounds. Some of them were pretty spooky. But you know the one I heard loudest of all? My own heartbeat. Boy, it was really pounding away.

DEE: Like this? SHE GOES INTO A HEARBEAT DANCE, PENNY JOINS HER IN THE MOVEMENT. GENE FINDS SOMETHING ON THE SHELF TO MAKE A SOUND WITH. THEY CONTINUE THIS AS THE CREDITS ROLL.

"Line and Shape"

CONCEPTS

1. One impetus for art expression is the need to communicate.

2. Lines can describe forms and communicate feelings about them.

3. The shape of a thing is suggested by the lines that enclose its external surface.

4. The quality of a line/shape depends upon the style and intent of the artist, and the materials he uses.

5. The ability to discern lines and shapes contributes to a better understanding of the whole work.

OBJECTIVES

"Line and Shape" helps children

1. to understand that one impetus for art expression is the need to communicate or "capture" a significant quality.

2. to understand that the need to communicate is motivated by a significant event in the real or imagined experience of the person.

3. to understand that drawings need not be realistic to capture ideas and feelings.

4. to perceive arts expression as the subjective response of the individual artist.

5. to perceive line and shape elements as parts of whole art works.

UNDERSTANDINGS MORE APPROPRIATE TO CLASSROOM FOLLOW-UP

1. Lines describe and organize space, shape, volume, direction; they express animation, rhythm, and emotion.

2. Everything has a shape. Shape ideas come from math/science (geometric); nature (organic); imagination (free-form, non-objective).

3. Color, texture, volume, and size can be aspects of shape.

4. Among the elements they use to create works of art, visual artists organize line and shape.

5. Being able to discern line and shape in his own art work enables the child to understand and control it.

Revised script
4/24/78
Draft

MODULE I: Program #1

(Topic: Line and Shape)

SET: minimal set in limbo of living room, including a rocking chair.

JONATHAN CROSSES, CARRYING HIS COAT, GETTING READY TO GO OUT. HE TURNS IN THE DIRECTION OF A CREAKING SOUND. IT IS A ROCKING CHAIR AND A UNICORN IS IN IT ROCKING. JONATHAN REACTS, SHAKING HIS HEAD OR RUBBING HIS EYES. HE LOOKS AGAIN. THE ROCKING CHAIR IS NOW EMPTY, BUT IS STILL ROCKING. JONATHAN QUICKLY LEAVES.

TRANSITION.

SET: minimal set in limbo of restaurant, including cash register and coat rack.

JONATHAN PAYS THE CASHIER, STOPS BY THE COATRACK TO GET HIS COAT. HE LIFTS IT OFF A HOOK, WHICH IS THEN REVEALED TO BE THE UNICORN'S HORN. THE UNICORN LOOKS UP AND WINKS. JONATHAN QUICKLY REPLACES HIS COAT, LOOKS AROUND FOR SOMEONE TO TELL. BUT THEN ANOTHER PATRON PASSES BY, REACHES FOR HIS COAT ON THE COAT RACK. JONATHAN HOLDS HIS BREATH. THE OTHER PATRON TAKES HIS COAT, WALKS ON, REVEALING A COATRACK.

TRANSITION.

SET: minimal set in limbo representing a bus stop with bench, fence behind, and bus stop sign.

JONATHAN AT BUS STOP, SITTING ON BENCH. SOUND OF HOOVES, HORN SEEN MOVING ACROSS THE TOP OF THE FENCE (UNICORN RUNNING BY). AT END OF FENCE, UNICORN IS SEEN PEERING AROUND TO SEE HOW JONATHAN IS TAKING THIS. JONATHAN IS STUDIOUSLY TRYING TO IGNORE WHAT'S HAPPENING. UNICORN REPEATS THE ACTION, RUNNING BEHIND THE FENCE. SHE POPS UP ABOVE THE FENCE AND WHISTLES. JONATHAN GIVES UP, LOOKS AROUND TO SEE THAT HE'S NOT BEING WATCHED, MOVES TO FENCE.

JONATHAN: OK, OK, I know you're there. (LOOKS THROUGH KNOTHOLE IN FENCE) I also know that you're going to disappear as soon as I look away, right? (LOOKS AWAY, THEN LOOKS THROUGH KNOTHOLE AGAIN) Well, what are you waiting for?

AN ARM COMES INTO THE FRAME AND TAPS JONATHAN ON THE SHOULDER.

JONATHAN: Oh, hi.

PENNY LOOKS THROUGH KNOTHOLE, SHRUGS AT SEEING NOTHING. JONATHAN QUICKLY LOOKS THROUGH AGAIN, SHOWS THAT HE SEES NOTHING.

PENNY: Jonathan, were you talking to this fence?

JONATHAN: The fence? Oh, the fence. You thought I was...no, actually, there

was this...yeah, and that's why...maybe I'd better... Hey, Penny. Good to see you. How've you been?

PENNY: Not bad. How have you been, Jonathan?

JONATHAN: Oh, terrific. Except for this, uh, creature, you know. The one that's been stalking me.

PENNY: What?

JONATHAN: Ummm...is that our bus coming?

PENNY: Jonathan. Jonathan. Jonathan, what creature?

JONATHAN: You wouldn't know her.

PENNY: Uh-huh. Let me put it another way. What creature?

JONATHAN: Well, it's a little hard to explain. She wasn't your ordinary...I mean, she was (GESTURES) and she had this (GESTURES TO INDICATE MUZZLE) and this (GESTURES TO INDICATE FLOWING MANE).

CAMERA PULLS BACK TO SHOW PERSON SITTING ON BENCH WITH NEWSPAPER IN FRONT OF FACE. LOWERS THE NEWSPAPER. IT IS THE UNICORN. THE UNICORN INDICATES HER HORN.

JONATHAN: Oh, and this (GESTURES TO INDICATE HORN). Thanks. This fierce-looking...NEWSPAPER IS LOWERED AND IT IS A PERSON AGAIN.

PERSON: (PUZZLED) You're welcome.

JONATHAN DOES A TAKE.

PENNY: I've got an idea. Why don't you

draw me a picture?

JONATHAN: Draw you a picture. You've gotta be kidding. I can't draw. Maybe someone out there...(POINTING TO CAMERA)

PENNY: Jonathan, I want to see what you saw. You're the only one who can show me.

JONATHAN: But I'm not any good at drawing.

PENNY: How do you know?

JONATHAN: Well, I guess I could give it a try. Just to give you a rough idea. JONATHAN DOES A QUICK SKETCH, HANDS IT TO PENNY.

PENNY: But that looks like...(CLOSE-UP ON DRAWING) a unicorn.

JONATHAN: A unicorn. Right. Hey, that's not bad. I didn't know I could do that. Of course, it's not perfect. (CU ON DRAWING) Her horn was more of a spiral. Like this. (HE DRAWS A SPIRAL WITHIN THE STRAIGHT LINES OF THE HORN.) And the mane isn't quite right. It's OK, but it's not quite...I mean, she was so... beautiful. Yeah, she was beautiful. (INSERT OF UNICORN OVER JONATHAN'S HEAD AS HE REMEMBERS HER.) So what if she was a little strange. (UNICORN IN INSERT TURNS HER BACK INDIGNANTLY)

JONATHAN: I think I'd like to keep this. Maybe I could make it show more of what

she was really like.

PENNY: Maybe you could.

JONATHAN: I'll work on it. That's what I'll do. (AS HE HURRIES OFF) I'll work on it.

PENNY: (CALLING AFTER HIM) You'll miss your bus. (TO HERSELF) A unicorn?

SET: grassy lawn with tree (abstract design)

JONATHAN SITTING UNDER TREE. OPENS HIS SKETCH PAD, HAS HIS PENCIL POISED.

JONATHAN: OK, I'm ready. Now, what is it I want to show about my unicorn? I wish I'd seen her run. I'll bet she could run like-- (INTERRUPTED BY SOUND EFFECT AND A STRAIGHT LINE ZIPPING ACROSS THE SCREEN OVER HIS HEAD) Yeah! But she wasn't just a straight line. (AN ANIMATED LINE DRAWS AN ABSTRACTED PROFILE OF A UNICORN) She was more that kind of line. But then there was the way her mane curled around. Is that another line?

(ANIMATED LINE CURLS AROUND, LOOPING OVER ITSELF, ADDING ON TO THE PREVIOUS LINE.)

I wish I could see her again. I'd notice more--like the line of her neck. I remember, it changed when she turned her head. (UNICORN INSERT AS HE THINKS, UNICORN TURNS HER HEAD IN DIFFERENT WAYS)

I remember! Now I'm getting somewhere. (STARTS DRAWING EXCITEDLY, PAUSES TO TALK INTO CAMERA) Have you ever tried to draw something that nobody else has seen?

FILM SEQUENCE

TRANSITION TO SEQUENCE ON FILM, SHOWING CHILDREN DRAWING IMAGINARY ANIMALS. VOICE-OVERS COMMENT ON WHY THEY DREW THEIR IMAGINARY ANIMALS AS THEY DID.

SET: grassy lawn

JONATHAN STILL DRAWING. UNICORN APPEARS FROM BEHIND TREE.

JONATHAN: You came back! Could you turn your head a little bit this way? I've been drawing pictures of you. Here's one I did. (A FAIRLY ABSTRACT LINE DRAWING, RELATED TO ANIMATED LINES IN PREVIOUS SCENE. UNICORN LOOKS A LITTLE SKEPTICAL.) It's not supposed to look exactly like you look. That's not the point. It <u>feels</u> like you, at least it does to me. I decided that's more important. (UNICORN STUDIES DRAWING, THEN LOOKS UP AND NODS.) Hey, you know what I did with just a few lines? I can hardly believe it. I caught myself a unicorn. (UNICORN REACTS TO THE IDEA OF BEING CAUGHT, TURNS ON HER HEELS AND SHE'S OFF. THE SOUND OF HOOVES FADES

AWAY INTO THE DISTANCE.)

Bad choice of words. Oh, well, I've still got my lines...I've still got my unicorn. Hey, is that what lines are for?

SET: artist studio
SCENE INCORPORATES SLIDES OF ART WORKS.

ARTIST: For me, lines are for catching something and showing how you feel about it. Like my porcupine here. ADLIBS ABOUT WHY CERTAIN LINES WERE USED AND HOW THE LINE QUALITY EXPRESSES SOMETHING ABOUT THE ANIMAL DEPICTED.

ARTIST: I know some other artists who like to capture the image of an animal. Notice how they use lines to show what the animal is like and how they feel about it.

CAMERA EXPLORES SLIDES OF ART WORKS, FOCUSING ON INDIVIDUAL LINES, THEN SEEING THEM IN CONTEXT.

ARTIST'S VOICE OVER: Sometimes lines go on and on, but when you close a line, you've got a shape.

SET: living room

JONATHAN: I get it. Lines make shapes. So what I've been drawing - it's not just lines, it's the shape of my unicorn.

KNOCK ON DOOR, PENNY CALLING "Jonathan!"

JONATHAN: Come in, Penny.

PENNY: Still drawing unicorns? (LOOKS AT HIS DRAWINGS) Nice lines.

JONATHAN: Nice shapes.

PENNY: Shapes? But shapes are circles, squares, triangles. You mean, the head is kind of like a circle?

SOUND OF HOOVES APPROACHING, THEN FADING AWAY INTO THE DISTANCE. THE UNICORN IS NOT SEEN, BUT A STREAMER (LIKE A SCARF) FLOATS DOWN FROM NOWHERE.

JONATHAN: (EXCITEDLY) She sent me a note.

"Dear Friend and Friend of My Friend,
I'm not a circle,
And don't you dare -
Call me a square."

PENNY: Jonathan, you're making that up.

JONATHAN: Read it for yourself.

PENNY:

"Rectangles, triangles,
Circles and squares, (SHAPES APPEAR ON BLANK SCREEN)
All those are shapes,

That's very true."

See?

"But I'm a shape, too. (UNICORN APPEARS, COLORIZED OR IN OUTLINE, PUSHES OTHER SHAPES OFF)

A unicorn shape,

And all the shapes it can be, (MOVES ABOUT, FREEZES IN DIFFERENT POSITIONS)

That is the shape of me.

What kind of shape are you?"

Me? I don't know. Maybe I'd better find out.

FILM SEQUENCE

SEQUENCE ALTERNATES BETWEEN THREE ARTISTS, ALL DRAWING PENNY, WHO IS MODELING FOR EACH ONE. ONE ARTIST IS SKETCHING A CARICATURE WITH A FELT PEN OR PENCIL. ONE IS CREATING A DELICATE AND DETAILED DRAWING IN PEN AND INK. THE THIRD IS USING A BRUSH, CREATING A MORE ABSTRACT IMAGE.

CUT BETWEEN FINISHED IMAGES, AS PENNY'S AND ARTISTS' VOICES ARE HEARD.

PENNY: But these are all different.

ARTISTS COMMENT ON DIFFERENT ASPECTS OF PENNY THAT THEY WERE TRYING TO CAPTURE.

SET: limbo set with a stool and an easel.

PENNY IS NOW DRAWING JONATHAN.

JONATHAN: How much longer do I have to hold still?

PENNY: Jonathan, I'm finding my own way to draw - my own style. That takes time, you know. You don't want me just to copy someone else's lines and shapes, do you?

UNICORN TIPTOES ACROSS, OBSERVING.

JONATHAN: Penny, why don't you draw--

PENNY: Draw what, Jonathan?

JONATHAN REALIZES SHE HASN'T SEEN THE UNICORN.

JONATHAN: Oh, never mind. JONATHAN SIGHS, UNICORN LOOKS AT HIM SYMPATHETICALLY, THEY SMILE AT EACH OTHER.

UNICORN EXITS.

CABOODLE REVIEW BOARD MEMBERS

Dr. Rose Marie Banks
9619 Prairie Ave., Apt. 17
Highland, Indiana 46322
(219) 932-5700

Dr. Banks is currently Administrative Assistant to the Superintendent for Equal Opportunities and Specially Funded Programs for the Hammond Public Schools. She is a former Private Consultant and Supervisor of Humanities for the University City, Missouri schools. Dr. Banks recently served on the Science Research Associates Board to study ethnic bias in reading curricula, and the perceptual level necessary for cognitive gain from print materials.

Ms. Candace E. Boyden
Programming Director
Massachusetts Executive Committee
for Educational Television
54 Rindge Avenue Extension
Cambridge, Mass. 02140
(617) 876-9800

Ms. Boyden is presently Programming Director for the Massachusetts Educational Television. She was the Executive Producer of ALL ABOUT YOU, a television series produced by WGBH/Boston for first and second graders in human anatomy, physiology and psychology. Ms. Boyden has been involved in the INSIDE/OUT consortium project and has an extensive background in music.

Mr. Jon Cooper,
Manager
Rocky Mountain Public
Broadcasting Network
Diamond Hill-Suite 50B
2480 West 26th Avenue
Denver, Colorado 80211
(303) 455-7161

Mr. Cooper, presently Manager of the Rocky Mountain Public Broadcasting Network, has been involved in programming and production at both public and commercial television. Mr. Cooper has a background in mass communications, drama, and the humanities.

Mr. Robert Glazier
President
Southern Educational
Communications Association
P.O. Box 5966
Columbia, South Carolina 29250
(803) 799-5517

Mr. Glazier is currently President of SECA, Southern Educational Communications Association. He was Executive Director of KETC-TV in St. Louis, Missouri from 1965-1976 and Manager of WDCN-TV, Nashville from 1961-1965.

Dr. Sherryl Browne Graves
Assistant Professor of Psychology
New York University
4 Washington Place, Room 450
New York, N.Y. 10003
(212) 598-1212

Dr. Graves has conducted research on the impact of television on social attitudes and behavior. She has served as a research consultant for a variety of television projects, among them SESAME STREET, ELECTRIC COMPANY, VEGETABLE SOUP, and REBOP.

Ms. Ruth Leon
WETA - 26
Box 2626
Washington, D.C. 20013
(202) 998-2852

Ms. Leon is presently Executive Producer for Arts Programming at WETA-TV, Washington, D.C. She is an award-winning producer of cultural programming. Ms. Leon has recently developed a series for WETA called MUSIC..., for children in intermediate grades.

Mr. Ted Lucas
ITV Coordinator
Central Educational Network
5400 North St. Louis Ave.
Chicago, Ill. 60625
(312) 463-3040

Mr. Lucas is currently ITV Coordinator for the Central Educational Network in Chicago. He produced instructional programming at WCAE-TV, St. John, Indiana before coming to Chicago. Mr. Lucas was an secondary school teacher in Indiana for seven years.

Mr. Philip A. Manning
Texas Education Agency
201 East Eleventh Street
Austin, Texas 78701
(512) 475-3653

Mr. Manning is Instrumental Music Consultant for the Texas Education Agency. He is presently Chairman of the Texas Alliance for Arts Education. Mr. Manning is a former staff musician with WFAA-TV/Dallas and a former assistant director of the University of Texas Longhorn Band. He has also been a secondary teacher in the Austin public schools.

Mrs. Ana Solis Riddel
2129 Brentwood
Houston, Texas 77019
(713) 524-4131

Mrs. Riddel is a member of the Cultural Affairs Committee of the Houston Chamber of Commerce and an organizer of Young Audiences--a project bringing music performance to elementary schools. She has spent many hours observing children's reactions to cultural programs, artists in the schools, and museum visits.

Mrs. Lucrecia C. Ximenes
Director, Community Involvement Programs
Learning About Learning
411 E. Mulberry Street
San Antonio, Texas 78212
(512) 736-8109

Mrs. Ximenes developed the Children's International Exchange (Intercambio) for Hemisfair which brought 6 children and 2 teachers from every Latin and Central American Country (as well as from the Bureau of Indian Affairs and Canada). She has served extensively as a community volunteer with the San Antonio School District.

CABOODLE CONSULTANTS

Content Consultarts

Dr. Geraldine Dimondstein
749 Longwood Avenue
Los Angeles, California 90005
(213) 939-4962

Dr. Dimondstein is currently an Associate Professor in the Art Department of California State University in Los Angeles. Her most recent book, Exploring the Arts with Children, takes a related arts approach to teaching visual arts, dance, and poetry in the classroom. She has produced a film, "Children Dance," which received a commendation at the White House Conference on Children, 1970.

Mr. Junius Eddy
West Main Road
Little Compton, RI 02837
(401) 635-2089

Junius Eddy has extensive experience in program development for arts education. He has been an Arts Education Specialist for the U.S. Office of Education and a Program Advisor to the Ford Foundation's Division of Humanities and the Arts. As a full-time consultant to the Rockefeller Foundation's Arts Program, his 1973 Report, "Perspectives on Arts and General Education," was the basis of that Foundation's subsequent emphasis on teacher education in its arts-in-education program.

Mrs. Mary E. Hoffman
1308 Mitchem Drive
Urbana, Illinois 61801
(217) 333-9704 Home: (217) 344-8522

Mary Hoffman is currently an Associate Professor in Music Education at the University of Illinois. She is co-author of the Silver Burdett Music Series Books Seven and Eight, part of a complete series for grades K-8 which is based on an aesthetic education approach. She has served as consultant to WETA-TV, Washington, D.C. in their new MUSIC... series.

Mr. Brooks Jones
Box 3239
Noroton, Conn. 06820
(203) 655-2242 (203) 655-9800
or
WNET/13
356 West 58th Street
New York, N.Y. 10019
(202) 262-4200

Brooks Jones is currently Producer of ViceVersaVision, a television project funded by the John and Mary Markle Foundation, assisted by both NET and CTW, and guided by the Early Learning Center, Yale School of Behavioral Sciences. I'LL DO IT, a weekly 30-minute participatory television program is a current ViceVersaVision project under production.

Mr. Kelly Fearing
Department of Art
The University of Texas at Austin
Austin, Texas 78712
(512) 471-3365

Home: 914 Calethea
Austin, Texas 78746
(512) 327-0798

Kelly Fearing is a Professor of Art at The University of Texas at Austin. Mr. Fearing is a practicing artist and author of a number of books including co-author of Art and the Creative Teacher.

Ms. Jearnine G. Wagner
Learning About Learning
411 East Mulberry Street
San Antonio, Texas 78212
(512) 736-8109 Home: 828-8221

Jearnine Wagner is founder and director of the Learning About Learning Foundation, based at Trinity University, San Antonio. LAL is dedicated to educational research and the development of materials incorporating arts and learning. As a laboratory school for children from 4 to 13, LAL uses the creative process through an integrated arts approach for the total education of children.

Evaluation Consultants

Dr. Langbourne W. Rust
Langbourne Rust Research
96 Round Hill Road
Briarcliff Manor
New York, N.Y. 10510
(914) 769-8855

Dr. Rust is a child psychologist and former NBC producer who set up formative research systems for the Children's Television Workshop. As head of Langbourne Rust Research, his clients have included CBS Television Network, the Educational Film Center, and NBC.

Production Consultants

Mr. Alfred Hyslop
Texas Theatre Foundation
1821 Lamar
Houston, Texas 77003
(713) 658-0900

Alfred Hyslop has more than 30 year's experience in theatre and television. For eight years he produced CAPTAIN KANGAROO and then established a production unit at KUHT-TV, Houston, to produce two pilots for the Office of Education. He was the Project Director on an HEW feasibility study for a series of children's programs at the John F. Kennedy Center for the Performing Arts. He has been head of the Texas Theatre Foundation, which brings theatre to schools in 50 districts. He is currently a producer for SESAME STREET.

Mr. Brooks Jones
(See Content Consultants.)

Teacher Education Consultant

Dr. Clyde I. Martin
2101 Enfield Road
Austin, Texas 78703
(512) 478-3276

Dr. Martin, Professor Emeritus of The University of Texas at Austin, is a Specialist in Early Childhood Education. Among her many publications is a series of books she co-authored with Kelly Fearing, Our Expanding Vision, art books for children, grades 1-8. Dr. Martin is a former consultant for the educational research center of the Organization of American States in Brazil.

Enclosure # I

KLRN-TV

SOUTHWEST TEXAS PUBLIC BROADCASTING COUNCIL P.O. BOX 7158 AUSTIN, TEXAS 78712 AREA CODE 512 471-4811

SUMMARIZED PROCEEDINGS

OF THE

CABOODLE REVIEW BOARD MEETING

September 13 and 14, 1978

The CABOODLE Review Board met at the DuPont Plaza Hotel in Washington, D.C., with Chairman Robert Glazier presiding. All members were present with the exception of Philip Manning. Also present were Clarence Fogelstrom, the Project Officer; Harvey Herbst, KLRN General Manager; Jane Wells, KLRN Coordinator of Special Projects; and CABOODLE Staff members Myrtle Boyce, Barbara Beach, Mary Beth Schillaci, and Leslie Donnelly.

The first day was spent in viewing the pilot programs and examining the teacher's guide. Evaluation instruments were also reviewed. The remainder of the first day was spent in exploring funding possibilities for completing the CABOODLE Project. Immediate comments about the series in general as well as about the individual programs were most favorable. Then Review Board Members became more specific in their statements and suggestions for revision.

KEY (Review Board Members)

ASR: Ana Solis Riddel
CB: Candace Boyden
RMB: Rose Marie Banks
JC: Jon Cooper
TL: Ted Lucas
RG: Robert Glazier
SG: Sherryl Graves
LX: Lucrecia Ximenes

About "Line and Shape"

CB: Commended the process section, liked particularly citing the names of famous artists. "Don't listen to those who say this is not relevant."

SG: Liked the fact that the two adults were clearly inexperienced in the arts; thought this would win-over teachers who feel insecure.

JC: Asked if there is a discrepancy in the fact that Jonathan says he can't draw then proceeds to do a "superb drawing." Suggested that perhaps the drawing shouldn't be too realistic.

LX: Was "really pleased" with the progress; felt that the program would motivate children to want to make art.

RMB: Liked the way the Picasso drawings were used.

SG: Would like to see more involvement with children.

TL, JC: Felt that transitions from reality to fantasy needed to be clarified; suggested a modulated wipe.

SG: Stressed the importance of encapsuling the fantasy sections. Felt that some children may not automatically process this.

RMB: Liked the element of sustained curiosity. "It would be fantastic if children could see the programs more than one time." Thought it commendable that minorities were included all the way through.

CB: Said the program has good instructional design.

ASR: Felt that both children and teachers would benefit.

RG: Was "very pleased" with the program; had reservations about the inclusion of so many credits.

About "Space-Force-Time"

CB: Was concerned that the section in which space-force-time were defined was weak because children will not feel themselves spoken to; suggested that this might be remedied by changing the sound track to include more dialogue, more direct addressing of the audience.

RMB: Would have been pleased to have heard the name of a famous dancer.

CB: Felt that the voice over should be more personal; felt "at a distance" from the mime and dancer.

SG: Liked the juxtaposition of children and dancers; would like to see more children included. Would like to see further emphasis on the translation of everyday activities (directing traffic, sweeping, washing windows) into mime and dance.

CB: Felt that the playground/dance studio section needed more cuts back and forth to reinforce the concept of "where they get their ideas."

TL: Thought the transition from the real world into the world of movement could be improved by editing.

About "Rhythm Patterns"

CB, JC: Felt that this program has the best transitions between reality and fantasy.

ASR: Liked the variety--felt that children would be intrigued.

SG: Appreciated the fact that a woman was fixing the clock.

CB: Thought the cricket dance was exquisite; felt that the Rhythm Machine and People were "not as dignified."

RMB: Wanted to hear more about those who became famous because of their arts; would like to have had a famous clock song included.

Felt very involved when the band leader said, "I'll be listening!"

SG: Liked the "orchestra" segment.

RG: Liked the touch of having Penny enter into the rhythm pattern-making segment.

JC: Said the new series is "light years" away from the original one.

ASR: Felt that this program would have special appeal for funders.

About the Series

RG and JC: Stated that these programs are testimony to the fact that locally produced series can be upgraded--that the purpose of the RFP was fulfilled in the best way.

SG: Generally liked what she saw. Suggested that further presentation concerning the series include information about the target audience, the overall goals of the program--what the series will do, how it will work--rather than too much of the history and development. "The process should be highlighted."

TL: "Compared to....(a recent preview experience) this is a fresh approach--most refreshing."

RG: Feels that TV professionals need to nurture the diversity of production of instructional materials.

LX: Suggested that teacher and parent-children workshops were needed to motive good utilization.

Evaluation

SG: Cited importance of student interview aspect of the evaluation; best approach to determining whether and why something works. "You learn how kids process information by talking directly with them. You need in-depth interviews with only three or four kids at a particular site."

RMB: Wanted to have information about the aesthetic background the teacher has.

SG: Suggested that teachers be asked if they personally attend arts events, had arts objects in their classrooms, etc.

All: Want copies of the evaluation report.

The representatives of the four regional television networks agreed to present CABOODLE as a series in production at their Screening Sessions in October. (This was done.)

Teacher's Guide

The teacher's guide was examined and declared to be excellent but too long. The consensus was that some of the activities should be moved to other programs.

PUBLICITY MEETING

A publicity meeting was held on September 14 with representatives from various national education departments, agencies, and organizations to inform them about the background, development, and status of the project. The program "Rhythm Patterns" was shown to this group.

Among the agencies, departments, and organizations sending representativies were the following:

Alliance for Arts Education
American Arts Alliance
American Association of School Administrators
American Theatre Association
Arts in Education
Music Educators National Conference
National Association of State Boards of Education
National Committee, Arts for the Handicapped
National Dance Association
National Dance Guild
National Guild of Community School of the Arts, Inc.
Public Broadcasting Service

Informal comments about the presentation were generally very favorable. Follow-up contacts have been made by KLRN/CABOODLE staff members, resulting in a letter of endorsement from the National Association of Elementary Principals and a verbal endorsement from the Alliance for Arts Education (with a letter to follow). Other representatives have indicated that endorsement or support letters for the CABOODLE Project are forthcoming.

Enclosure # II

CABOODLE
Curriculum Design Consultants Meeting
October 5 and 6, 1978

October 5, Driskill Hotel

Design consultants Junius Eddy, Geraldine Dimondstein, Mary Hoffman, and Brooks Jones were shown "Line and Shape," "Space, Force, and Time," and "Rhythm Patterns." (Jearnine Wagner was absent due to illness.) KLRN General Manager Harvey Herbst, Jane Wells, Myrtle Boyce, Barbara Beach, Mary Beth Schillaci, and Nancy Richey were present.

General reaction to the programs was positive. JE: The quality of these programs is 100 percent better than the ones shown last time, but I question the didacticism of the paintings in LS. GD: LS is a sitcom between Irma and Jonathan: The viewer gets so involved with what is going on between them that the point is anticlimactic. Jonathan's drawing is a cartoon and should be replaced by a drawing that is a drawing. JE: There is a rationale for making it not too good. GD: There has to be a level of drawing commensurate with what we're trying to demonstrate, one with the kind of animated feeling we're trying to illustrate. I was left looking at the unicorn as a kind of phenomenon--the drawing and the unicorn didn't hang together.

SFT was followed by a discussion of the quality of the performers. BJ: You must pick the best possible people; if you're going to have something, why not the best? Reward yourself by having fascinating people do it; there is an even more forceful argument for this now that what you've done is even more wonderful than before. There's no reason for picking a boring dancer; we're asking these kids to correlate this activity with wonderful.

October 6, KLRN Conference Room

The Design Consultants and KLRN staff members Myrtle Boyce, Barbara Beach, Mary Beth Schillaci, Ieslie Donnelly, Charles Boyd, and Nancy Richey were present.

"Line and Shape"

Discussion of objectives. JE: Jonathan's statement "This is the only way to capture a unicorn", is not true even in the visual arts. GD: I thought the original objective was how

you capture an object in nature by looking at it. The unicorn image is manmade; there is a lot of emphasis on magicland and gimmicks, and the quality of his drawing is not good enough. BKB: The teachers said it was too good. GD: TV is not real life but the idealization of what is possible. If I were to show kids a drawing of an animal I would show them a Picasso cat. (Showing banal art) is not the best way of teaching an eye in a 15-minute TV program. The elusiveness and coquettishness of the unicorn militate against the idea you are trying to get across. The purpose of having kids draw from nature is to make them understand that the first part of the art process is to see--not to draw but to see. BJ: A way of solving that without a lot of reshooting--freeze the unicorn during the polarized dance so that it turns into lines that are possible to capture.

JE: The relationship between Jonathan and Penny should be clarified. Maybe the opening program could show them deciding to work together because they like each other and buying the shop. Places in the shop could be established for the magic transitions that you see later on in the show. Why is Penny almost absent from this early show? BKB: Kids can go with Jonathan getting into drawing and Penny getting into rhythm. Not everyone is equally attracted to every art or equally competent in it.

BKB: One of the issues is the lack of integration between the artist sequence at the end and the problem of Jonathan's trying to seek out his own lines to make the unicorn drawing. MH: I have a feeling that a lot of the emphases are buried by the motivational factors. I wanted more of people actually putting something on paper. I wanted more of a chance to look at even a caricature of the unicorn. I wanted to watch his hand, see what he had to do. (General agreement about the desirability of showing more of the artist working.)

JE: It jarred me to go from the fanciful land to the teaching situation in the studio--going to an artist's studio isn't the same as going to a magic place. BJ: The thinking is quite clear; it's just that the execution varies: Someone, by virtue of entering into an activity, enters the world of that activity. By drawing a line, he enters into the world of drawing, by moving he enters into the world of movement, by beating a rhythm he enters the world of rhythm--subjective, magical states. (JE: Each a human, everyday thing taken to the artistic.) If you obeyed your thinking more rigorously, as in SFT and RP, it would be clearer, because in LS it is not by virtue of Jonathan's drawing lines that he enters the world of line. It's a confusion in SFT when Penny enters the world of movement and finds Jonathan there--a violation of the rule that by entering the activity I enter this world. They ought to enter it by virtue of an activity in front of our very eyes; the transition should be clear.

BKB: If there were a better transition into the artist's studio, would the quality of that presentation be enhanced by a different voice--a more informal, less-polished voice? BJ: The problem is not whether the voice is good or bad: You've set up a metaphor, given it some internal logic, and then disobeyed it. Jonathan is the one who's into this and should be talking about it. MH: Quick dialogue would be better. Jonathan asking the artist.

BJ: For the next ten shows you might want to evaluate whether you gain as much as you think you gain, beyond the intellectual justification, by entering the third world. You have three worlds now: the world of the shop, the world of the activity they move into, and then you take them to where a real artist works, the real world of the activity. Is the third necessary? For example, could an artist within the world of line that Jonathan is in, give as much information about how a real artist works? Not going to the third element makes your metaphor simpler. MH: I don't want to leave kids with the thought that an artist lives and has his being in a magical world. GD: I think it's very important that kids know the real physical environment in which artists work. MH: One thing I didn't like about RP--it wasn't the real environment in which musicians work.

Summary: Considerations in this discussion included what the quality of Jonathan's drawing should be and the possibilities of modifying the elusiveness of the unicorn, clarifying Jonathan and Penny's relationship, enlarging the artist-working sequence, improving transition from the world of line and shape to the artist's studio, adhering more rigorously to the rule of entering the subjective world by the appropriate activity, and simplifying the metaphor by using two worlds instead of three.

"Space, Force, and Time"

BJ: Why don't you make the dance piece a playground piece with the ensemble intercut one bar at a time (other suggestions were made for varying the timing of the intercuts)--a piece about kids moving and you intercut the synthesis simply to show that there is an extension of that that grownups do and little kids might do some day. The transition is nice because it doesn't create a third world. The third world there is within the magic world, which is perfect. GD: I think cutting back and forth is going to salvage these dancers because the kids are a lot more disciplined and stand alone, but the dancers are flailing.

(Agreement that dancer was out of sync with voice-over.) JE: (The dancer) was not explaining either space or force. You would do all three without having to take them in isolation. GD: You can't separate them. A movement takes place in space, takes time, and requires energy. But for didactic purposes you can separate them. She was not clear--no feeling of what the limits of space are, an essential concept. BKB: But walls, ceiling and floors are not shown on this kind of chroma-key. GD: Maybe we should consider showing them.

MH: There are too many movements. You have to do a short movement and show it long, and then another long movement and show it short. There have to be fewer movements because kids don't remember. JE: That's why I think if you took the movements she did in the time thing . . . GD: . . . and varied the space, the force, the time, with the movement the same. BKB: You would advocate using the same phrase of movement in the whole space section? GD: Yes. In dance you can take the same movement, which can be just a walk; and if you vary the space, the time, and force, it is no longer a walk. If you vary the time, you are running. If you vary the force and the space, you are lunging. But the movement--the locomotion--is still the same but the quality is changed.

BJ: If you don't let the camera do all that moving, then the dancer can do the moving and can occupy the space. In video, space is still space, but if you let the camera zoom in and out and do all the moving and match-dissolve things, then the dance is done by the camera, and it's pretty much upstaging her movement. (Agreement.) Let her fill the space. Let her make it larger, let her make it smaller, let her do it.

GD: Another point is elusiveness again. The dancer comes on: Penny makes some kind of a remark, and the dancer leaps off stage. Why? Why are we making art such an elusive, uncapturable thing? It's tangible, it's real, you can up and touch a dancer. MH: It's enticement. GD: But I think that's false. JE: Why isn't the wardrobe in the middle so it can be pushed aside and the room more cluttered before being tidied?

Summary: Suggestions were made to intercut the playground movement with studio dancers, to improve sync in the dancer segment, to use fewer movements more effectively illustrating space, force, and time with the dancer, and to let the dancer do the moving instead of the camera.

"Rhythm Patterns"

JE: RP is the program you should show (for funders). MH: Yes, this is the one where you get your clientele involved right away.

BJ: If the cuckoo clock rhythm could be a composite rhythm which then invades the house, it might make the transition easier (between real and rhythm worlds). Take the cricket rhythm, which is the culminating rhythm and make it the base rhythm and just metronome that one. Then go back and scan the series of rhythms laid over the clocks and the things that occur while she's asleep, so that it plays as one rhythm piece. It makes the transition easier and gets people swinging earlier. This world of rhythm started to invade Penny when the cuckoo clock went off and continues into the night and just gets more complex, so that finally she gets up and digs it. The cricket occurs to rhythm, so it's like a rhythm build. The logic is that this young lady is developing a sensitivity this day, this evening--she is beginning to be very responsive to rhythm.

GD objected to Penny's needing a dime to make the machine go. Comments were made about imperfect beat in rhythm machine segment. The house insert was not seen as a satisfactory realization of the conceived analogy, and several suggestions were made about ways it could have been more effective, but BKB said it was already on the master-tape.

Summary: The consensus was that RP is currently the most satisfactory program and the best one to use as a representative of the series.

Teacher's Guide

GD: This is the highest level of a teacher's guide; it is conceptually sound. There is a level of language that is not usually bestowed upon teachers, which should be and then we could stop complaining about the intellectual level of teachers. JE: I'm particularly delighted with the introduction. The inner-outer vision--I just wonder if you could use that phrase in the shows somewhere. I wonder if the shop and the places aren't in a way somehow related to the coalescence of inner and outer worlds. BJ: I think the shop is a metaphor for that process, and I think we need to find ways in other shows that highlight this--that it's not just a locus for activity. GD: Should this be part of the introductory program?

Future Programs

JE: I want to raise the issue of drama and theatre again. None of the program outlines even specify that theatre is an art form. Three things that could be involved are 1) dramatic form, the playwright's world--conflict and the resolution of conflict. That is achieved through theatrical elements that 2) the director's world works with. Many of the projected programs deal with elements the director uses to bring that dramatic concept to a theatrical life. On into

something that may be more handleable, which is 3) the actor's world. Perhaps there might be a way of doing whatever the script calls for to get across a larger point and then breaking out of that and saying, what we've just been doing here is drama.

BJ: An interesting way of doing the unifying programs. which show how these things overlap in one discipline. The first module might be architecture--the conscious design of space--because it uses line and shape, shape and space, and space and movement. For the second module, use theatre as your means of showing the overlap because theatre uses space, time, force, rhythm, pattern, and melody. For the third module use either photography or film because it uses light, color, texture, and timbre--or its equivalent in color. Don't use the format of the other programs, but say we're going to show how some of these things overlap: We creatures put roofs over our heads, put walls around us, do things, and make a lot of choices that can be made in terms of things we've just talked about. You can use the discipline of architecture to explore things that have been built in relatively abstract terms. In the same way you say: We people synthesize behavior in reality in a way that uses all these things; it's called theatre, and it uses space and force and rhythm and pattern. We're going to look at this discipline called theatre not only to let you in on theatre, but also to show you a rather tidy way in which these things overlap.

And do you want the unifying program to apply only to its own module or do three programs that deal in three disciplines that show as many of the other things and overlaps as possible. Because wouldn't it be a shame to do a show about film editing without dealing with rhythm. Editing film is about rhythm, so why deny it rhythm because we're dealing with a group called light, color, and texture. Show as many overlaps as possible and show the three at the end of the series rather than at the end of the modules. The child comes equipped with as many concepts as you can give him.

GD: The tenth program might be a kind of synthesis of all these elements. This a humanist program because a child's responses are at the center; it is not an intellectual construct that is being foisted upon him. We want to show how a kid's living environment is enriched by these nine series of things that they've been exposed to, again using him. Kids seem to have a need to document themselves. They scribble, they make lines in the sand; so somewhere inherent in the nature of man we have this need to say, "I am. Here. Me. There's only one of me." This is what we're speaking to when we talk about a humanist approach to the arts. BJ: One choice is to eliminate these unifying programs; but if you're sold on them, we were fussing with it in an idea way, way back that might work. The unifying program at the end of each

2

module could be that journey we discussed where Jonathan and Penny are going on a line-shape, shape-space, space-movement hunt in the real world. They'll find these things not only in nature, but they'll find them in theatres, in sculpture gardens, in traffic jams, all over the place. They have experienced these things in abstractia; at the end of each module we allow them to go out into the world to hunt for these things they have newly learned to appreciate. We may have given the child direct access to how to apply this new appreciation.

GD: The next time the teacher takes the kids on a walk she should be more acutely aware of what is going on and be able to point out things to the kids--shapes, spaces, color relationships--so there's your bridge between the arts and the outside world. BJ: In some cases they apply it because they know how to do it now--he digs drawing and he wants to do it. In others, so it doesn't get dry and goody-goody, they can be forced situationally into wacky situations where, thank god, they know how to do it. JE: Another thing you could do is give them an inexpensive camera. You might have them capture things we would see later in stills.

BKB: Another thing that might fit into the unifying program: We're talking about the way Jonathan and Penny function as artmakers, as perceivers, as valuers, and that is also a way of fleshing out and enriching the relationship of the arts to persons. GD: I would like to see that last culminating thing be devoid of the kind of ingenuous "oh, oh, oh" response that has maybe necessarily pervaded the big double takes. By that time we want them to be able to go out and see it on levels of recognition, criticism, evaluation--no longer with ingenuous surprise, but with a level of recognition that has come as a result of all these experiences. We want them to be critics, valuators, as well as participants.

BKB: I'm not sure the values do come out in the programs, and I think that's one of the things we need to enhance. MH: "I wish to be a part of this thing" is a value judgment. BKB: Yes, but I'm really very high on the metaphor of the shop becoming a richer and fuller image as we go along. I would like to enhance Penny and Jonathan's qualities--of caring, of uniqueness, of their interest in what they're doing--that make them non-superficial and receptive.

Summary: Future possibilities considered were including drama and theatre in the series, having the unifying programs show how the elements overlap in one conglomerate discipline (e.g. architecture, theatre), having the tenth program synthesize all the elements, and having the unifying program be a journey--or scavenger hunt--in which Jonathan and Penny search

for the elements in the real world. The result hoped for is that the child-viewers will have become critics and valuators.

Design consultants reaffirmed their belief in the CABOODLE project and their enthusiasm for the pilot programs and the teacher's guide. They each agreed to support development efforts by telephone conversations and letters of affirmation.

KLRN-TV

SOUTHWEST TEXAS PUBLIC BROADCASTING COUNCIL P.O. BOX 7158 AUSTIN, TEXAS 78712 AREA CODE 512 471-4811

PROGRESS REPORT: PROJECT # 54AH70003

COST REIMBURSEMENT CONTRACT # 300770465

TO: Clarence Fogelstrom, Project Officer
Peggy Saunders, Contracting Officer

FROM: Myrtle Boyce, KLRN Vice President for Instruction
and CABOODLE Project Director

DATE: October 27, 1978

PRODUCTION

All three of the CABOODLE Project pilot programs and the teacher's guide were completed early in September. Publicity materials in the form of a folder and a pamphlet were designed and printed.

FORMATIVE EVALUATION

All three programs were sent to three of the four evaluation sites on two-inch quad videotape and to one site on one-inch videotape (at their request) for broadcast purposes. Each site was also supplied with sets of cassette copies of the programs as well.

Charles Boyd, the Project Evaluator, visited each testing site to do final planning and to deliver test instruments. He met with the Site Consultant who was to coordinate the evaluation activities at each location to be sure that guidelines were being followed.

Training sessions were held with teachers who were to be involved in the evaluation. Testing was done in the following locations:

Boston Area

Tobin Elementary School (Cambridge)

Coolidge Elementary School (Watertown)

Miami Area

Coral Reef Elementary School

Gratigny Elementary School

Denver Area

Denver I.S.D.

Chicago Area

School City of Hammond

All evaluation activities have been completed. Data will be compiled and analyzed as soon as possible after it is received from the sites.

TEACHER REVIEWERS

The final meeting of the year was held on Wednesday, September 6, for the Committee of Teacher Reviewers. All three pilot programs and the teacher's guide were viewed and critiqued. Responses were generally favorable, although some specific suggestions were made for revisions. Teachers felt that the teacher's guide was very useable and that it would be most helpful--especially for teachers who had very little training in arts education.

Teachers volunteered to work with the Project Evaluator to conduct local evaluation in order to test instruments as well as to find out how children would indeed respond to the programs and classroom follow-up activities they had helped to plan. As a result of this local evaluation, some of the interview questions were revised.

REVIEW BOARD MEETING

The CABOODLE Review Board met at the DuPont Plaza Hotel in Washington, D.C. on September 13 and 14. See Enclosure # I for the summarized Proceedings of that meeting.

ARTS IN EDUCATION FORUM

Gene Wenner, arts-in-education coordinator of the Office of Education, invited Jane Wells and Barbara Beach to present the CABOODLE programs at the first in a series of Arts-in-Education Forums on September 20. Wells and Beach discussed program need, development, and basic concepts, following which "Rhythm and Patterns" was shown. Approximately sixty persons viewed the program. They represented national education instructions, and arts organizations.

PARENTS GROUP MEETING

The Parents Group with their children met with CABOODLE Staff members from 7:00 to 9:00 p.m. on October 3. After viewing "Line and Shape," the children were given the faces test instrument to complete. A brief discussion of the program followed. Then "Space-Force-Time" was

shown. Again the faces test instrument was completed by the children; then each parent was asked to interview a child--not his or her own--using the interview questions from the evaluation packet.

After viewing "Rhythm Patterns," the children were taken to another room to participate in a follow-up activity which was conducted by one of the Teacher Reviewers. Parents remained in the Conference Room to discuss the programs. Most responses were favorable.

During the latter part of the meeting, the teacher's guide was examined more closely, and suggestions were made as to how it could be adapted for use by parents. The general consensus was that parents would prefer concise, easy to read background information about the thinking behind the series, including a statement of objectives, but that the guide should be designed primarily for use by children. The staff has been exploring this idea and has begun work to develop ideas.

Parents were asked to discuss possibilities for Community Outreach. Many good suggestions were made, and work sessions have been scheduled to formulate a plan to reach the non-school community. (The Teacher Workshop Model for reaching the school community is almost complete.)

CURRICULUM DESIGN CONFERENCE

A Curriculum Design Conference was held on October 5 and 6 in Austin. Enclosure # II is the summarized proceedings of this meeting.

REVISION

Staff members have been making general plans for revision of the pilot programs. However, these plans cannot be made specific until evaluation data have been tabulated and analyzed. We expect this to be completed by or before the week of November 6, so a studio and facilities, machines and crew time have been reserved at intervals from that date through November 22. It is expected that all revisions can be completed during that interval.

Bernard Lechowick, an award winning director of the Que Pasa U.S.A.? series which was produced by WPBT-TV, Miami, Florida, will be doing the actual revision work, with Leslie Donnelly acting as consultant.

PHASE III

Work has begun on Phase III, paper production of the entire CABOODLE Project. Concepts and objectives for the individual programs are being finalized and work has begun on script treatments, with draft scripts to follow.

The plan for Community Outreach is being designed to promote utilization of the series in both school and non-school communities. Established Departments of Utilization at various ITV operations throughout the nation will serve as the vehicles through which the school community can be reached; materials are being developed to facilitiate this major effort. However, impacting the non-school community is more difficult. Effective ways in which this can be done are being explored presently by the CABOODLE Staff.

FINANCIAL ACCOUNTING

CONTRACT # 300770465

Expenditure Report No. 8

Contract Number 300770465

Expenditure Description		Amount
1.	Salaries and Wages	$6,193.26
2.	Fringe Benefits - 9% of Salaries and Wages	559.40
3.	Consultants	2,200.00
4.	Actors	4,415.48
5.	Contract Labor	3,146.38
6.	Travel and Per Diem	160.97
7.	Film and Processing	166.53
8.	Art, Printing, and Graphic Supplies	12.15
9.	Props, Scenery, Costumes	937.04
10.	Office Rent	308.00
11.	Equipment Rent	(20.00)
12.	Telephone Expense	83.08
13.	Freight	5.00
14.	Studio Production Costs	15,345.00
15.	Miscellaneous	30.41
	Total Direct Expenditures	33,542.70
16.	General and Administrative - 20%	6,708.54
	Total Amount This Billing	$40,251.24

Expenditure Report No. 9

Contract Number 300770465

Expenditure Description		Amount
1.	Salaries and Wages	$ 6,399.60
2.	Fringe Benefits - % of Salaries and Wages	575.96
3.	Consultants	200.00
4.	Actors	71.98
5.	Contract Labor	845.50
6.	Travel and Per Diem	2,121.23
7.	Recording Materials	185.38
8.	Film and Processing	188.50
9.	Study Guides	1,000.00
10.	Art, Printing, Graphic Supplies	6.74
11.	Props, Scenery, Costumes	32.84
12.	Office Supplies	11.59
13.	Office Rent	308.00
14.	Equipment Rent	280.00
15.	Telephone Expense	66.99
16.	Postage, Freight	14.00
17.	Studio Production Costs	2,070.00
18.	Miscellaneous	79.88
	Total Direct Expenditures	14,458.19
19.	General and Administrative - 20%	2,891.64
	Total Amount this Billing	17,349.83

ESTIMATED EXPENDITURE REPORT ADDENDUM

CONTRACT # 300770465

October, 1978

Expenditure Description	Amount
1. Salaries and Wages	$ 6,000.00
2. Fringe Benefits (9% of salaries and wages)	540.00
3. Office Rental	308.00
4. Telephone	113.00
5. Travel and Per Diem	2,300.00
6. Consultant Fees	1,500.00
7. Film and Processing	48.00
8. Purchased Slides	100.00
9. Evaluation	8,120.00
10. Printing/Duplication	75.00
11. Postage/Freight	100.00
12. Community Outreach	328.00
13. Miscellaneous	4.30
Total Direct Expenditures	$19,536.30
14. General and Administrative - 20%	$ 3,907.26
Total Amount	$23,443.56

PROJECT EXPENDITURES: CONTRACT # 300770465

November and December, 1978

Expenditure Description	Amount
1. Salaries and Wages	$12,799.20
2. Fringe Benefits (9% of salaries and wages)	1,151.93
3. Consultant Fees	1,250.00
4. Talent	1,500.00
5. Contract Labor	4,500.00
6. Travel and Per Diem	2,800.00
7. Film and Processing	100.00
8. Printing/Duplication	442.22
9. Art and Graphic Supplies	200.00
10. Props/Scenery/Costumes	500.00
11. Production Expenses	5,000.00
12. Office Supplies	17.75
13. Office Rental	308.00
14. Equipment Rental	500.00
15. Telephone	300.00
16. Postage/Freight	400.00
17. Review Board Meeting Expenses	3,430.39
18. Cinematographer	1,000.00
19. Purchases Slides	100.00
20. Community Outreach	4,000.00
21. Miscellaneous	200.00
Total Direct Expenditures	$40,499.49
22. General and Administrative - 20%	$ 8,099.90
TOTAL AMOUNT	$48,599.39

"END OF DOCUMENT"